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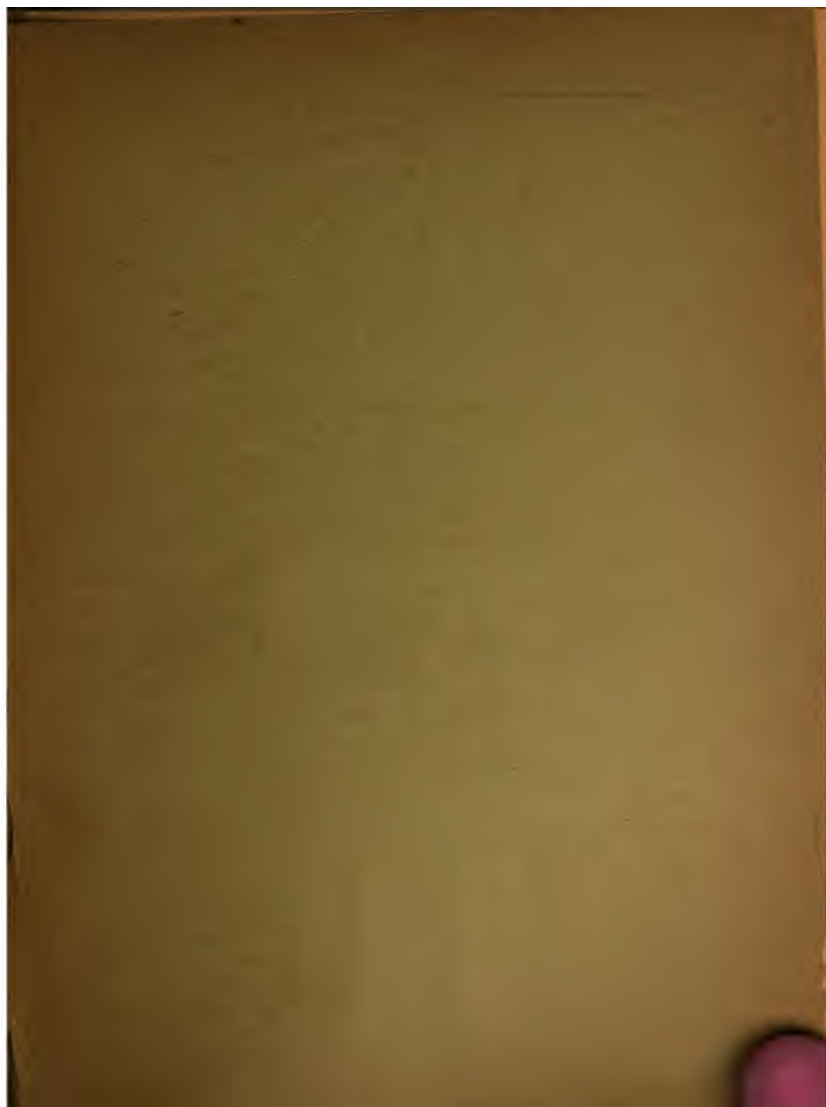
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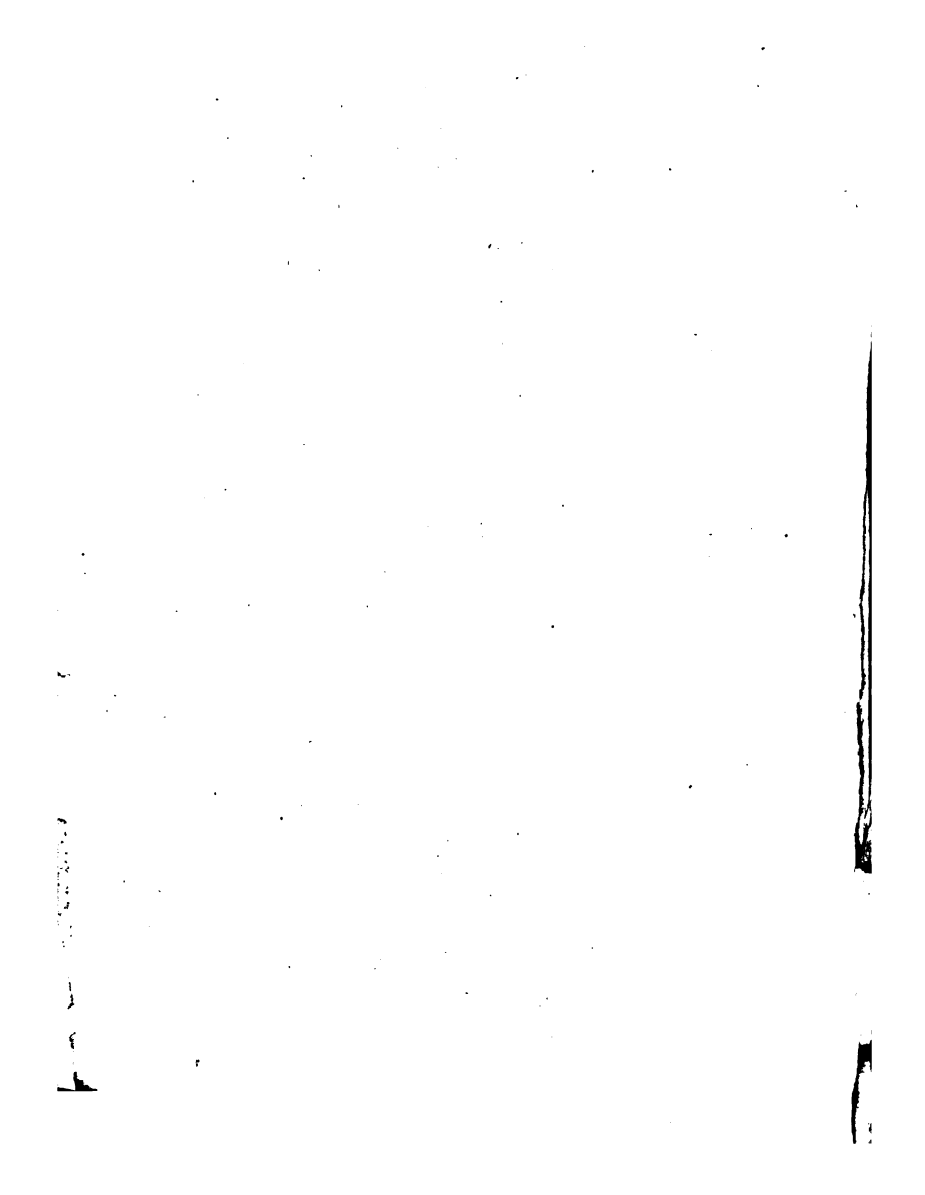
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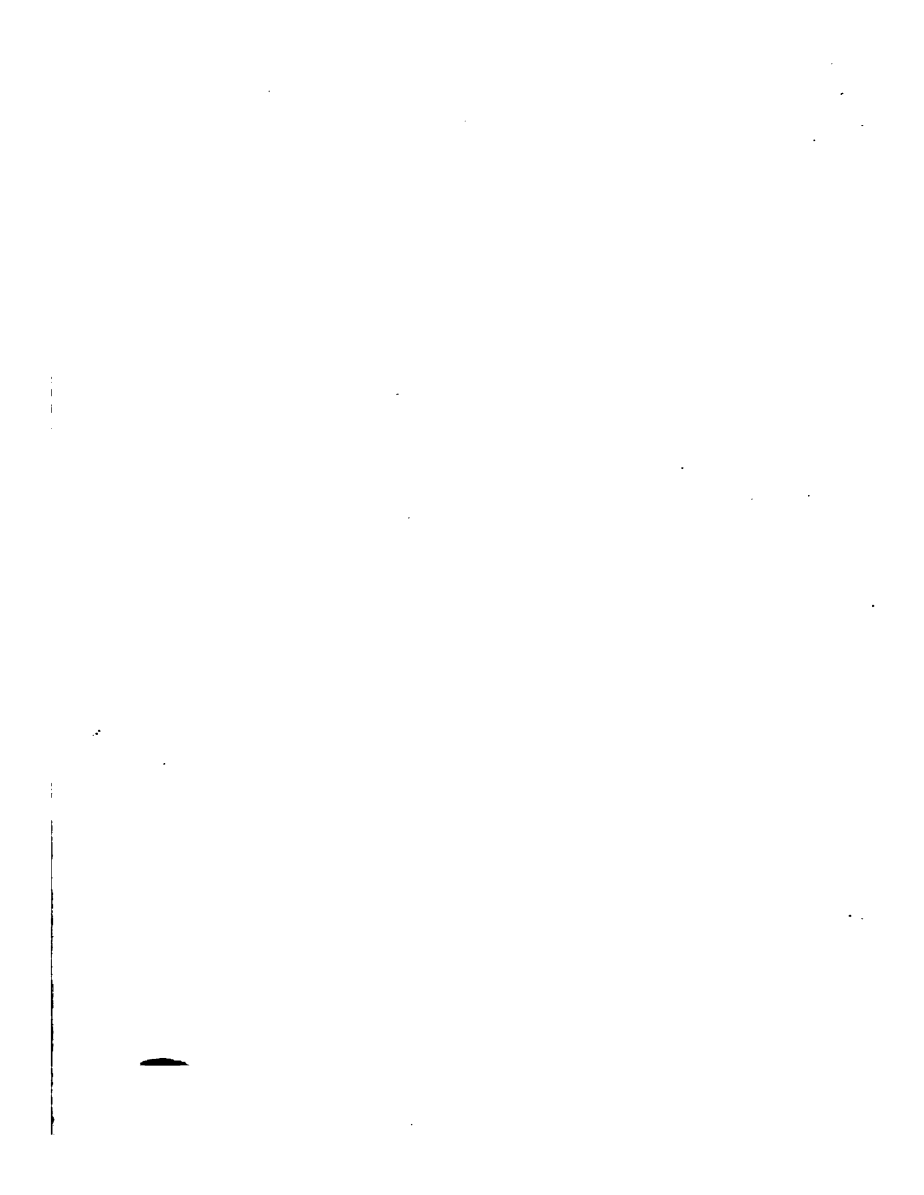
# **HOME DECORATION**

**BY**

**DOROTHY TUKE PRIESTMAN**

**HOW TO GET BEAUTY IN  
HOUSE AND FURNISHINGS  
AT A REASONABLE COST**

**PHILADELPHIA  
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## CONTENTS

CHAPTER	PAGE
I. THE OUTWARD APPEARANCE OF THE HOME . . . . .	9
II. THE TREATMENT OF WALLS . . . . .	21
III. SELECTING FURNITURE . . . . .	36
IV. FLOOR COVERINGS . . . . .	47
V. SUGGESTIVE COLOR SCHEMES . . . . .	56
VI. ARRANGING A ROOM . . . . .	67
VII. WINDOWS AND THEIR TREATMENT . . . . .	80
VIII. PORTIERES . . . . .	92
IX. DECORATIVE ORNAMENTS . . . . .	103
X. MAKING THE MOST OF SMALL SPACES . . . . .	121
XI. THE NURSERY . . . . .	129
XII. THE KITCHEN . . . . .	136
XIII. THE BATHROOM . . . . .	144
XIV. ROOMS FOR YOUNG PEOPLE . . . . .	149
XV. STENCILING . . . . .	156
XVI. HOME CARPENTRY . . . . .	168
XVII. HOME-MADE RUGS . . . . .	181
XVIII. STAINING AND PAINTING WOODWORK AND FURNITURE . . . . .	193



# HOME DECORATION

## CHAPTER I

### THE OUTWARD APPEARANCE OF THE HOME

The home-maker who conscientiously tries to make her home restful and artistic too often forgets to apply her rules to the exterior as well as to the interior of her home. She feels that the responsibility of the outward appearance rests with the architect and builder, and fails to put the stamp of her own personality upon it.

So many houses are being built just alike that it is becoming more and more necessary to give a distinctive touch to the outward appearance by our window curtains, porches, and gardens. The monotony of some streets is appalling, and yet how easily this could be relieved.

A house that I often have occasion to pass never fails to delight me. It is one of a long row of brown stone houses that are dull and

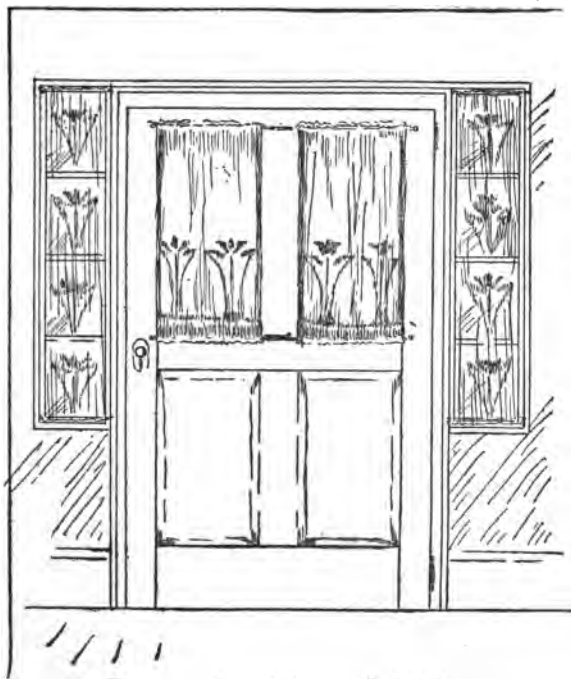
commonplace, without garden or porch. The house, however, has by just a little alteration been transformed. The large panes of glass have been replaced by little old-fashioned ones, and the trims of the windows have been painted white. Green latticed shutters have been added. Simple curtains of white swiss are looped back against the glass and allow a peep at the rich green inner curtains. This is all that can be seen, and to some the difference may seem slight, but it is sufficient to make the house stand out from all the rest, and to suggest culture and refinement. Another house I recall, which is also one of a row, attracts me because it has simple net curtains looped back revealing inner curtains of crash having a border design of tomatoes and leaves applied upon them. I often wonder if the occupants of these two houses know the pleasure their homes give to me, and no doubt to many countless others.

I heard a bride say not long ago, when asked in just which house in a certain street she lived, "It is the only house which could be mine." There was no mistaking it. The girl was one who never could be content with anything commonplace. Her house was small, with a porch in front, and it was the arrange-

ment of this porch more than anything else that expressed her individuality.

On the porch was a long bench, painted dark green. Around the corner from this was an old-fashioned ironing-table used as a seat, on which were two simple pillows. A board painted white to match the wood-work was placed across one corner of the railing. On this were placed several plants, two of which held trailing asparagus, which hung over the side of the porch. A bench which had originally supported wash-tubs had been painted green and placed against the front railing to hold plants. On the floor were two hand-woven rugs. There was also a table with books and magazines, several chairs and a hammock. Although the porch was not large there was no feeling of crowding. The porch of the adjoining house had nothing on it except three chairs and yet, though identically the same, it appeared smaller. It is strange how much smaller a porch or room looks when empty than after it is furnished. In the winter, when this porch is left comparatively bare, the house is distinguishable by its curtains of scrim stenciled with a border design of roses, and by a little stenciled curtain in the window of the door.

The front door often affords a splendid opportunity for giving a distinctive touch to a house. An old brass knocker will sometimes



Door-curtains with stenciled design

prove to be a decorative feature, if care is taken to obtain one that is in keeping with the door. If there is a window in the door this can have a silk curtain of a soft, pretty shade,

or a suitable stenciled curtain. A novel idea is to work initials in cross-stitch upon linen. If it can be afforded dwarf trees in little green tubs placed at either side of the door add an air of dignity.

Window boxes are a charming addition to a house, particularly to a city house. These boxes should be made so that they can readily be taken down when the flowers cease blooming. Empty boxes left up during the winter give a forlorn appearance unless refilled with evergreens.

I need hardly say that if there is a garden it should be well-kept and full of flowers and vines. But I should like to suggest an idea for the gate-way. If there is an iron fence and gate a simple wire trellis erected as an arch over the gate makes a delightful little arch-way when vine-covered.

Pergolas, summer houses and seats of all kinds add greatly to the appearance of a garden, and simple and attractive ones can often be cheaply and easily made at home. White pine is the best and most durable wood for out-of-doors, but cypress and redwood are nearly as satisfactory and less expensive. Guide posts erected at the intersection of paths are very effective when vine-covered. In a

small garden it is particularly necessary to have the back of the house attractive. This can often be accomplished by building an arbor for grapes, clematis or other vines about the kitchen door.

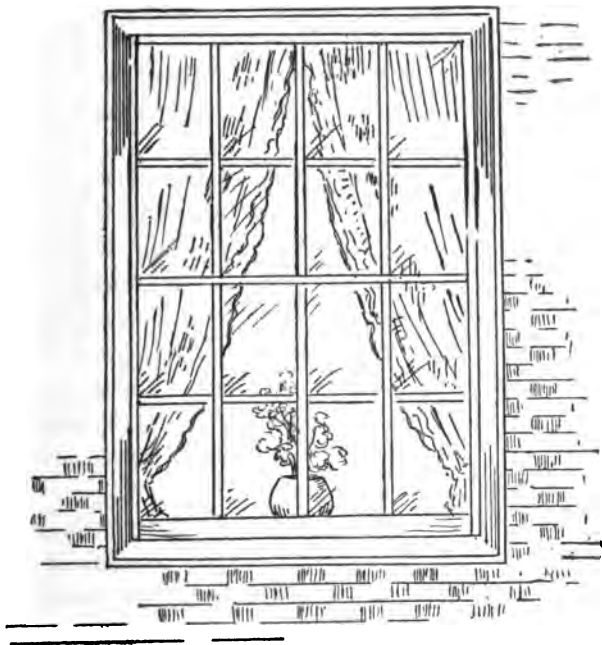
Window curtains probably have more effect upon the outward appearance of a house than anything else, and so when choosing them we should take care to select those curtains that are seen to advantage from the outside as well as from the inside.

Perhaps the most common way of treating windows is to hang lace curtains from the top of the window frame to the floor. This is a poor arrangement. Besides the fact that it is unsuitable to have white curtains to the floor of a living room, curtains hung in this manner make the window appear badly proportioned; moreover, they prevent the room from having the benefit of the window-sill. If plants are placed in the window they cannot be enjoyed from the room, and the effect is ostentatious from the outside.

Few curtains are more effective, from the outsider's point of view, than simple ones of swiss or net, hung close against the glass and caught back with a cord. With plants on the window-sill a charming effect is seen from



both inside and out and the plants prevent passers-by from looking in, and yet do not give the forbidding appearance of curtains that hang straight to the ground. It is usually



A pretty and simple arrangement

best to have two sets of curtains, but where only one set is to be used they should invariably be hung close against the glass. In a city house where privacy is necessary and plants

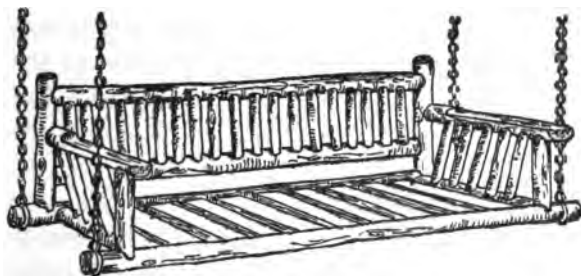
are unsatisfactory, thin silk or madras curtains of cream or soft tones make pretty sash curtains. Where it is necessary to get all the light possible bobinet curtains are useful. These, with a simple linen edging and insertion, are pretty and serviceable. Simplicity in curtaining is of vital importance. Ornate lace curtains are invariably out of keeping with the house they adorn.

For six months of the year the porch can add very materially to the outward appearance of the home. It has great possibilities and should be a charmed spot that heralds the comforts within the house. The porch is sometimes spoken of as the outside living room — not sitting room, but living room. Let us call our porch, however small it may be, by this name, and then let us make it worthy of the name.

The ideal porch is one that is far removed from the entrance of the house, so that seclusion and freedom from interruption can be enjoyed. Sometimes a porch that has been poorly planned can be improved with comparatively little trouble. For instance, one that has the steps at a distance from the front door, so that anyone entering the house must walk the length and disturb the occupants, can

sometimes have the steps moved so as to be near the front door. Often the floor of a veranda may be extended at one end and this with an awning that can be used as a protection from the sun, makes a pleasant addition.

A swinging seat is a delightful piece of



Rustic swing seat. The directions for making it are on page 171

furniture for a porch. This, however, requires considerable room unless it can be placed at the edge of the porch and allowed to swing out over the garden. Sometimes it is advisable to take down the railing at one end of the porch for this purpose.

There should always be a table on the porch, if possible. Wicker tables are particularly suitable, and come in many pretty shapes. Where space is at a premium an inexpensive

device for holding books and magazines is a wide drop-shelf that folds against the side of the house when not in use. This can readily be put up by anyone who is handy with tools, and will be found very useful.

There should be a variety of chairs on the porch, just as there would be in a living room. Rocking chairs are advisable in moderation, but take up more room than an ordinary easy chair. Nothing is prettier than a wicker arm chair with cushions of brightly colored chintz or cretonne. These are so light that they can readily be carried to the lawn if desired.

The old-fashioned ironing table has come into great favor for porch use. Besides its decorative value, it is useful as a seat, which can be quickly turned into a substantial table on which a meal may be served. Moreover, the seat lifts up and discloses a useful receptacle for holding books and needlework. A long bench is convenient for porch use, as it seats a number of people and takes up little room.

Rugs on the floor of a veranda add much both to its comfort and appearance. A variety of rugs are made for porch use, perhaps the most serviceable being the hand-woven fabric-rugs. These rugs are washable, so an

occasional rain storm will do them no harm. The colors of these rugs should harmonize with the other furnishings. The porch is deserving of a carefully chosen color scheme.

A veranda should have all the privacy possible. It may be gained by awnings, Japanese screens or vines. Boxes of flowers add to the privacy in a delightful way, as do also hanging plants and ferns. Artistic holders for hanging plants are made of raffia. These, however, are expensive, but holders of string, which may be quickly made at home, answer the same purpose.

A successful porch should have the atmosphere of a garden and the comforts of a living room, with sufficient books and magazines to bespeak an interest in life, instead of mere idleness.

It is interesting to notice the influence one attractive house can have upon the neighborhood. In New York, wherever artistic apartment houses have been built with window boxes, well-kept back yards, etc., the whole tone of the neighborhood has been raised, and hundreds of window boxes can now be seen in consequence. We all know how, if one house in a street gets a new coat of paint, painting becomes epidemic. This imitation, whether

conscious or unconscious, is most remarkable, and we should feel encouraged to do a little missionary work by making the outward appearance of our homes just as artistic and cheerful as possible, and so set a good example to the rest of the community.

## CHAPTER II

### THE TREATMENT OF WALLS

**"Who creates a home, creates a potent spirit, which in turn doth fashion him that fashioned."**

To choose the right wall coverings for our rooms is perhaps the most difficult, as well as the most important problem we have to face in the decoration of our home. Most difficult because of the many things that have to be taken into consideration when deciding upon the color and treatment. Most important because of the effect our walls have upon us, since the atmosphere, or the climate of a room is dependent upon them. A false step may condemn us to oppressiveness and gloom, where we might readily have enjoyed an atmosphere of warmth and sunshine.

Broadly speaking there are three important considerations to be kept in mind while considering other details, namely—what we want, what we need, and what we have.

Under the head of what we want we must consider to what use the room is to be put and

choose our wall covering accordingly. The dining room may be stimulating, the living room simple, the library warm and subdued, the reception room formal, and so on. This is about the extent to which our wants can be regarded, for next must be considered the requirements of the room and our previous possessions. If we are well regulated our wants will in all probability fall in line with our requirements.

Under the head of what we need we must consider the exposure of the room and the amount of light which pervades it. If the room has a northern aspect it will require bright, warm colors — such as red, brown, olive-green, or golden yellows, while a room with a southern exposure may have blue, green, tan or grey.

If the room gets but little light, reflections will have to be studied, and light tones used; yellow is the lightest and brightest of all colors, and gives the effect of sunshine.

Under what we need should be considered the proportions of the room. If the ceiling is too high it may be lowered in effect by breaking up the walls with horizontal divisions. In the case of a very high ceiling, thirteen feet, for instance, there should be a dado, or three-



foot base, finished with a small wood moulding, above this six feet of plain surface, or a paper with the composition of the design horizontal rather than perpendicular. The upper four feet should be treated with the ceiling, and papered in a light tint, and a picture moulding should finish off the space where the ceiling paper joins the side wall. By these horizontal divisions the eye will often be cheated into forgetfulness of the superfluous four feet.

Color has much to do with the apparent size of rooms, one in light tints appearing larger than if more deeply colored.

Under the head of what we have we must first consider the colors of the rooms opening out of the one in question, to see that we choose a color that does not clash, but is in harmony. Next we must consider the woodwork of the room, unless we own the house and can paint or stain the woodwork if necessary. If the woodwork is light oak, red should be debarred for the combination is inartistic. With white paint any color may be used, unless the lines of the woodwork are bad, in which case no dark color should be chosen, as the woodwork would be thrown in too strong relief, making a series of distract-

ing streaks distributed without grace or symmetry.

If there are good pictures to go on the walls, a suitable background is essential. A plain paper or one with an inconspicuous design will show the pictures to the best advantage.

Where former possessions are to be used in the room they must of course be considered when deciding on the wall paper. For if the chair coverings and portieres are of figured material the room will probably require a plain treatment, and vice versa. The rugs and hangings may have softened in color with age and care will have to be taken to choose a paper so subdued in coloring as not to cause the older possessions to look unnecessarily shabby.

It is not safe to trust the eye in matters of color, and therefore samples of the colors desired should be taken to the wall paper houses. A safe plan is to beg or buy a sample of paper which may be tried in the room by daylight as well as by artificial light. If the paper has a pattern it will be wise to see two or three pieces together in order to get the feeling of the design. It is well worth while to take trouble over these matters, for the discomfort of a restless, tiresome pattern is





A dining room with white papered dado, Delft blue, and mahogany

wearing, to say the least. "A little knowledge is a dangerous thing;" as we give more and more thought to color harmonies and to designs we are apt to become so sensitive that we suffer positive pain from ugliness. When, however, this sensitiveness is acquired, we are on the sure road to success in home decoration. Then will we feel rather than see colors out of tune, rooms poorly proportioned, and designs badly drawn.

It will be seen that there are a great many things to be borne in mind when choosing a wall covering, too many in fact to *be* borne in mind when actually making a selection at a store. To attempt such a feat would either be unfair to ourselves or to the salesman. Let us therefore consider the matter carefully at home and by a process of elimination find out just what color and treatment will contribute most to the beauty and comfort of our rooms.

"Heaven gives us of its color, for our joy,  
Hues which have words and speak to ye of heaven."

And now to come to the point of choosing the actual material for our walls. Of course, wall paper, owing to its cheapness and adaptability, will be chosen nine times out of ten, yet we must consider the merits of wood panelling,

leather, tapestries and other textiles, and also tinted walls.

Wood panelling is one of the oldest forms of wall treatment and surely one of the best. For practical purposes nothing can surpass wood panelling, or wainscoting, as it was named from the particular kind of oak of which originally it used to be made. Wainscoting gives a sense of substantial comfort and a finished appearance to any room, quite apart from the presence of any movable furniture that it may contain, so that only furniture required for use is necessary for the success of such a room. Wood panelling has a richness and sober dignity of effect which makes it delightful for the large or small interiors, for halls, libraries, and dining-rooms, whether for public or private use. The original outlay entailed by wood panelling is necessarily greater than papering, distempering, hanging with textiles, etc., but the majority of these require to be renewed at more or less frequently recurring intervals, whereas wood panelling, especially that which is constructed of good sound oak, lasts for centuries, and instead of growing shabby and deteriorating, improves with age and is therefore in the long

run the cheapest, as well as the handsomest form of interior decoration.

The effect of a white wainscoting can be had by putting strips of wood two or three inches wide perpendicularly on the wall one or two feet apart. The walls can be covered with a white paper between the strips and the wood painted white or the whole can be papered. I was recently shown some book shelves which had been put up in a room with white woodwork and which had been papered instead of painted, and I feel sure I should never have guessed the shelves had not been painted white had not the fact been carefully pointed out.

A room in the house of a friend of mine shows a white papered dado and strips of wood which run to the plate rail; above this is a plain felt paper in a light shade of Delft blue. A few pieces of blue and white china are arranged at the plate rail and the effect of the room is charming. The woodwork is all white except for the mahogany doors. The furniture is also mahogany in good colonial designs, and a more pleasing dining room would be hard to find.

Real tapestries, for wall covering, can

fall only to the lot of a favored few, for genuine ones are both scarce and costly, and although there are imitations on the market it is safer to avoid them unless our house bespeaks grandeur. For when we hear of tapestry-hung walls, do we not picture castles and palaces, somber and roomy, where lords and ladies in velvets and satins gather ceremoniously? And so tapestries, however inexpensive, are out of keeping with simple homes, and are only to be used in large, handsomely appointed rooms. When tapestries can be used appropriately they are certainly delightful, and their suggestiveness of out-of-doors offers a vague dream of existence in fields and forests.

Leather, like tapestry, carries with it a suggestion of pomp and magnificence. It is one of the most costly and most durable substances for wall decoration. Good imitations of leather are on the market and these are allowable for halls, vestibules and libraries. Japanese artists were the first to transfer the artistic effect of leather to heavy paper, and this method has been welcomed, perhaps because of the fact that paper is a product of human manufacture, instead of an appropriation of animal life, for sentiment plays a strong



part with those who are deeply interested in the subject of decoration.

Burlap is one of the most satisfactory materials for wall covering that has yet been manufactured, it adapts itself to so many uses and conditions. It is used as a background for the finest tapestries, and appears in beautiful libraries, while it is equally attractive and suitable for studios and bungalows. It comes in good colors, can be kept clean with a wet rag and ammonia, fades delightfully, and can be stained, painted or treated with a wash of gold, if a change is desired. It does not give annoying reflections and altogether makes a very delightful and adaptable wall covering. Though more expensive than ordinary wall paper, it lasts longer and therefore is a good investment.

Painted walls are often very effective, and have the advantage of being sanitary. Skilful painters can stipple one tone upon another so as to produce an effect which is at the same time soft and brilliant and when this can be done oil-color upon plaster is an excellent treatment. The same effect is produced if walls of rough plaster are given a tint in flat color. The inequalities of surface give light and shadow as in textiles. "Variation, pro-

duced by minute differences, which affect each other and which the eye blends into a general tone produces quality," says a clever writer. I remember once seeing a room stippled with olive green over dark though brilliant blue, and the whole had been lightly sprayed with gold wash. The walls had been treated by one of the cleverest artists in the country; their beauty was almost indescribable. As I gazed at the walls I was reminded of certain deep rich pieces of Tiffany favril glass, for they gave, in a delightful way, the sense of iridescence.

Calcimine has come into great favor for tinting walls and ceilings. It may be used on the rough plaster or over papered walls. A girl I know was oppressed by a hideous paper, so treated the walls with a coat of calcimine. She did the room herself in one morning and found the work quite delightful. The printed design of the paper appeared as a mere suggestion, which gave a pretty shadowy effect. I have seen many wall papers that have been calcimined, and it is an expedient I heartily recommend for banishing an unpleasing paper quickly and cheaply. Varnished papers are useful for bath rooms, kitchens and nurseries. They are coming more and more

into favor, and beautiful designs are on the market. The fact that varnished paper may so readily be kept clean with a damp cloth makes it a sanitary wall covering. Sometimes it will be found advisable to varnish an ordinary paper on the wall. In this way a greater choice of papers is afforded, and if an inexpensive paper is used it will be found to be a cheaper way of getting a varnished paper. Moreover, some people claim that papers varnished after they are hung stick faster to the walls, and this is an important point in a bath room or kitchen, where there is much steam.

The treatment of ceilings is a matter that requires little thought, for usually it is best not to treat them at all. Happily the day is past for ginger bread ceilings and other unnecessary and inartistic ornamentation. For a room of strong treatment a beamed ceiling is excellent; if the rafters are stained dark brown they lend an air to the room that few ceiling treatments can give. An all-over wood ceiling is often rich and effective for libraries and halls, but usually it is necessary to have pale tinted ceilings for the sake of reflecting light.

In small houses ceilings are comparatively little in evidence but in a room that is very

large there is apt to be a long perspective and the ceiling comes into sight and consciousness. The long stretch of plain unbroken surface, by comparison with the decorated walls, gives a sense of barrenness that is unpleasing, and so a ceiling of this sort is best treated with simple architectural ornament.

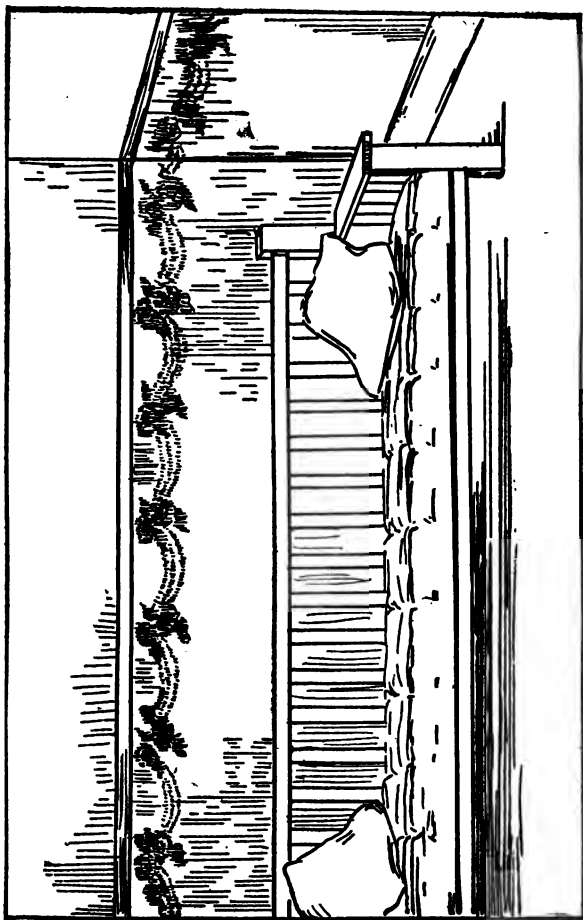
The tint papers sold for ceilings are very satisfactory and the dull surface is far preferable to shiny *moiré* papers. Pretty little ceiling papers with inconspicuous designs are sold for twelve and a half cents; these are cheaper to hang than the twenty cent tints, and so are advisable for economy's sake though they can never quite take the place of a tint. When choosing a ceiling paper it is best, whenever possible, to choose a creamy paper rather than a dead white as it gives a warmer reflection.

In choosing papers for either walls or ceilings we should avoid shiny smooth surfaces. Such a paper holds no light, softens no reflection, and is hard and repellent, giving out no tone.

We must remember that wall surfaces are backgrounds, and although their degree of subordination depends upon circumstances, we must never let our walls monopolize us, but must make them keep their place. A paper in

a hall may be quite showy, and in fact provide a sufficient decoration of itself, but in living rooms where the wall surface will in all probability be broken up by pictures and bric-a-brac a subdued pattern is required. A design that provokes attention when half hidden behind the picture or piece of furniture is a tantalizing nuisance that destroys all sense of repose. A paper ought to be nothing more than a pattern-printed paper. It ought not to try to pass itself off for marble, wood, embroidery, silk, or anything else which it is not. Sincerity is as necessary to good home making as to good friendship.

Decorative friezes have come into great favor of late years, and if well designed and carried out in strong bold colors are very effective. These should almost invariably be used with a plain filling. A room treated in this way is restful when sitting, reading or writing, we are not conscious of the design, but feel rather the repose of the plain wall surface, although the frieze is there when we want to glance up and be stimulated by it. Good friezes certainly give character to a room, and afford an opportunity of introducing the right notes of color in concentrated form. They are a blessed change from the old



An effective design stenciled upon plain paper. The strong, comfortable couch is worth noting.

friezes that were made to match the wall papers and straggled off into nothingness at the top. What a contrast are the daring friezes of to-day to those wishy-washy gilt figured papers of a few years ago? Gilt—what horrors the very word brings before my eyes; let that be one thing at least we will not allow on our walls, if our home is to be a simple and inexpensive one.

## CHAPTER III

### SELECTING FURNITURE

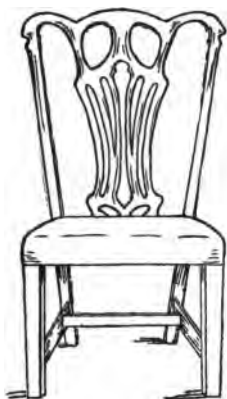
"The question of beauty takes us out of surfaces, to thinking of the foundations of things."—*Emerson*.

Comfort in house furnishing is unquestionably the first consideration, but there is such a thing as being æsthetically as well as physically comfortable. Furniture must not only be well made and thoroughly secure but it must also look so, for the apparent lack of substantiality mars our æsthetic enjoyment just as surely as a shaky chair detracts from our physical comfort.

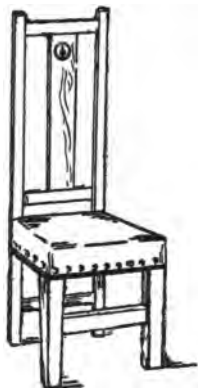
In choosing a piece of furniture we must consider first its construction, to see that it is made on sane principles, with simple, graceful lines, and well proportioned. If it appears to us altogether pleasing to look upon we must then consider it with a view to comfort. Sometimes a chair is ornamented by carving just where the head would lean against the back of the chair, or so that it is unpleasant to rest one's elbows on the arms. Such points



must be thought of as well as the actual comfort of the seat. To choose one piece of furniture that is beautiful and either comfortable or useful, is not such a difficult matter, but to choose a roomful of furniture is an undertaking that requires no little thought, for the pieces must be considered in relation to one another as well as to the room.



A good dining-room or hall chair of the Glasgow school



A good Chippendale design for a dining-room chair

The matter of choosing furniture in relation to the room is an important one, particularly in small houses. In the case of a dining room, we shall perhaps decide to have the sideboard in a large space between a door

and a window. If so, let us by all means measure this space and select a sideboard that will just fit it or else one sufficiently small to allow a chair to be placed beside it, so that we do not find ourselves with a few inches of



Modernized Sheraton dressing-table; the glass wings are movable

waste space on either side. The same rule applies to bookcases.

The furniture of a room must also be considered in relation to the wall covering and hangings, if these have been previously chosen. Mission furniture, for example, would be out of place with a pale, flowered

wall paper, lace curtains and damask hangings. Its sturdy simplicity demands a simple and substantial treatment, just as a French room calls for furniture gay and graceful.

A room carefully carried out in one style gives a feeling of unity that is invariably more pleasing than a room where a heterogeneous lot of pieces have been brought together. There is a certain relationship between pieces of furniture made or originated at the same period because they have been fashioned after the prevailing ideas of beauty. But it is not necessarily a mistake to mix styles if discrimination is used. For example, the Morris chairs, which take their name after the great poet and decorator William Morris, are well suited to mix with Colonial furniture, as is also wicker furniture and certain simply designed and simply covered upholstered pieces.

What we know as the Colonial furniture is derived directly from the best period of English art, "The Georgian Period." When the Adams Brothers, Heppelwhite, Wedgewood, Chippendale, Sheraton, and many others were designing and constructing furniture. Many of the colonists who came and settled in New England were cabinet makers who had worked under these men and they not

only brought the knowledge of how to make the furniture, but also the patterns and drawings from which Chippendale and Sheraton furniture had been made in England.

Although I have said that it is not necessary to keep to one style, it is important to have furniture that is proportionate and not



A Heppelwhite chair

of too great a contrast. It is best not to mix furniture of different woods, or rather of different color. Light oak should never be mixed with mahogany, although rosewood may.

To my mind black furniture deserves to be used more than it is. A grand piano with an ebony case, a few chairs with black

woodwork and brightly colored seats, a small black teak-wood table and an ebony finished music cabinet, with one or two upholstered easy chairs, would make charming furnishings for a music room or small parlor. Old rose would make a good keynote for such a room.

Painted and stained furniture may be used with great effect and few things compare with

it from an economical standpoint. Kitchen furniture when stained assumes quite an air. Often excellent pieces of furniture may be picked up at second hand stores and these, when scraped and painted, are often more durable than new furniture, because the wood is better seasoned. More will be said in another chapter about painting and staining furniture.

Buying at auction is a method of obtaining furniture that should be borne in mind by the woman who must needs furnish on very little. Of course discretion must be used and the pieces carefully examined before the sale begins, but wonderful bargains may be certainly found. Several possessions of which I am most



A "ladder-back" chair, primly dignified

proud were bought for a mere song at auction. Some thrifty persons watch carefully for notices of sheriff's sales in the cities and in out of the way country places, and often old pieces of great value may be picked up, the owners not appreciating mahogany, stiff ladder-back chairs and claw foot tables, but pre-

ferring to sell out in order that they may buy sets of light oak furniture highly polished and ornately carved.

When choosing furniture we must be care-



A simple, graceful desk and chair. The vase is of good form for its purpose and is well placed

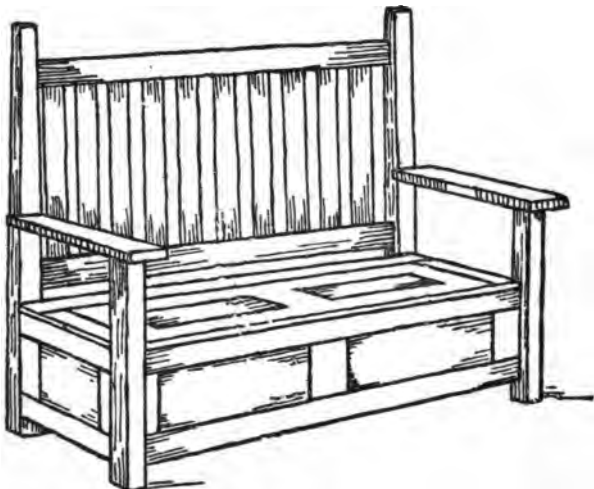
ful not to let our ideas of simplicity lead us into buying something crude or clumsy, nor, when searching for pieces with delicacy of outline, be hoodwinked into purchasing furniture that is flimsy or trivial.

We should never choose furniture that is highly varnished. It is not only inartistic but also unserviceable. We can always order the shiny furniture to be rubbed down and given the dull finish which is so desirable.

We should never buy furniture unless we have definite use for it. This rule is sometimes hard to keep, for a crafty salesman can prove that everything manufactured is necessary. But we know better, and must not be beguiled into buying anything that we do not need. Most rooms suffer from overcrowding. It is better for something to come later, for in all probability we will find some day that which is the embodiment of our needs and ideals and we will rejoice that we have kept a place for it.

When choosing chairs we must remember that we are not all made alike. A slender person may be happy to snuggle into a large roomy chair, but the stout lady cannot enjoy a small, narrow one, and much embarrassment is often caused when a lady of size is offered a chair of scanty breadth. Heights too should be considered, for a short man in a chair that is so high as not to allow his feet to rest upon the floor may be uncomfortable and present a ludicrous appearance.

Often the body of a heavy piece of furniture, such as a bureau, or highboy, is so low on the ground that while there is plenty of room for dust to collect underneath there is not sufficient room to allow a broom or duster to clear it away. It is well therefore to see



Mission hall seat. The hinged lid opens to receive rubber shoes

that all furniture that cannot be readily moved aside is mounted upon legs or framework of such height as to allow a broom to get underneath.

In an ordinary narrow hall there should be as little furniture as possible. One or two chairs, a small table for visiting cards, etc.



a receptacle for umbrellas and a mirror wall hanger with hooks for the convenience of guests is all that is necessary. The day for hat stands is happily passed. What ungainly ugly pieces most of them were. There was a seat in the middle, but who could be tempted to sit in it when coats and hats hung all about and umbrellas guarded it on either side. Surely that was a mistaken position for a resting place. In a larger hall, however, a seat that may be really used now and then is not out of place.

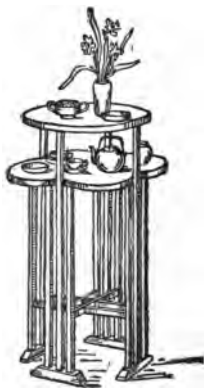
In recent years attempts have been made to deal æsthetically with the somewhat awkward lines of the piano case. The stereotyped conventions that have prevailed have been the despair of the decorator, the piano being a mass of ugliness that fought with every conceivable scheme of decoration. The grand piano, with its irregular and not unpleasing outline, is a somewhat easier shape to decorate, in conformity with certain historical standards of ornament, than the upright variety. The upright piano is of an unsatisfactory shape and it is difficult to make it look picturesque without disguising the fact that it is a piano. English decorators have designed some beautiful and artistic cases and in

this respect they are certainly ahead of us.

In the matter of beds there is room for much improvement. To this subject also the English decorators have given considerable thought and some of their efforts are decidedly praiseworthy.

Bedsteads should be as plain as possible and free from all points that might scratch or tear the bed clothes or in any way hinder the making of the bed. Many beds are now made with iron framework and wooden head and foot pieces; this seems to be a good plan from a hygienic as well as an artistic standpoint.

There is such a range of styles in furniture that if we make careful selections according to our requirements and predilection we may express ourselves quite as accurately as though we had the furniture made especially for us.



Sheraton table,  
modernized—ap-  
propriate for a  
reception room

## CHAPTER IV

### FLOOR COVERINGS

The floor coverings of a room are an important part of the whole scheme and bear a very direct relation to the wall coverings. Although in harmony, the floors should be stronger in tone than the walls. This is an essential point in a well-balanced room. The floors should be darkest, the walls somewhat lighter and the ceiling lightest of all. This balance gives a certain substantial feeling which tends towards repose. The design of a floor covering should not be in too great contrast to the groundwork, so that we are conscious of stepping on the pattern. We have probably all suffered from the unpleasant effect of a light fawn colored carpet strewn with roses. It is nearly always pleasing when the colors of the rug are repeated in the wall paper and hangings.

Well laid hard wood floors are a very desirable asset in a home. Their durability and practical convenience account for their popu-

larity. However, the light coloring, although it appeals to housekeepers because it does not show dust and foot marks readily, has not the decorative value of a darker floor, and rich deeply colored rugs are required to give the desired effect to the room.

Carpets have been more or less out of favor with decorators, rugs being considered more healthful and in better taste, but now that vacuum cleaners have come to fill a long felt want, carpets will be more used. For comfort there is nothing quite so nice and the quietness and safe stepping carpets afford are certainly considerations in their favor.

There are a great many carpets on the market, and although some are hideous beyond words there are always good designs and colors to be had by diligent searching. Wiltons, Axminsters, and body Brussels are the carpets most generally used; these range in price from \$1.25 to \$3.50 a yard. A wool ingrain carpet is quite inexpensive, costing less than a dollar a yard. These come in two-toned effects and are often pretty and artistic, but owing to their lightness of weight are unfortunately not very serviceable. Carpet fillings are useful, particularly where small rooms open

out of each other, as the stretch of plain surface tends to give a feeling of space.

Much might be said about Oriental Rugs, but the subject is too large to go into here. However, I should suggest to those buying Oriental Rugs that they read one of the beautifully illustrated books to be found in the libraries and book stores. The subject is intensely interesting and the knowledge gained concerning the characteristics and symbolic signs will awaken an appreciation of Oriental Rugs. Few of us realize the history, the romance, and the sentiment woven into these rugs. Not only is it wise to study about rugs for our enjoyment but also for our protection, for there are many snares laid for the innocent purchaser.

The Scotch Caledon Rugs are both inexpensive and durable. They are made of wool and woven like an ingrain carpet with no nap. They come in artistic soft colorings, mostly in green or blue two-tone effects. A rug 12x15 should cost about \$45.00.

French Wiltons are domestic rugs that have much to recommend them. Some of the designs resemble the Persian rugs so much that one is easily deceived. A 9x12 rug in the best

design and colors should cost about \$50.00.

The Royal Wiltons are not quite so good a quality, a 9x12 costing about \$37.50.

The Smyrnas are a still cheaper rug, but unfortunately a rug of good design and coloring is often hard to find in this grade.

The Kashmir rug is one of the cheapest on the market, a 9x12 costing about \$12.00. These come with Oriental designs in strong colors and are well suited to dens and bungalows.

Matting will always have its admirers, and in conjunction with one or two rugs certainly makes a delightfully agreeable floor covering of an inexpensive sort.

Cordoman cloth though a little more expensive than matting, has greater durability. It comes in plain colors and may be easily swept or wiped up. It costs about \$ .50 a yard, a cheap wadded cotton lining being sold to go with it.

Linoleum is a useful floor covering for bedrooms and kitchens. It is made from a preparation of ground cork and oxidized linseed oil. A heavy quality known sometimes as "cork carpet," and made for battleships, public buildings, etc., has many advantages. It will wear for a generation, and can often be

used as a flooring saving the expense of a finished floor. It is noiseless, and does not absorb water or ordinary stains; moreover it is fireproof.

The hand-woven fabric or Colonial rugs that are made after the manner of rag carpets have come into great favor; not only have they a charm quite their own with their dainty simplicity, but they have been found to be one of the cheapest and most practical of floor coverings, and the fact that they are washable makes them most commendable.

These rugs are made in different grades. The best grades are known as the Martha Washington Rugs. They are made from new domestic cretonnes, and come in dainty bedroom color schemes. Some of the rugs come in plain colors, with herring-bone borders. These are particularly effective. A 3x6 Martha Washington rug costs about \$3.50 and a 9x12 about \$21.50. The Priscilla rugs are even less expensive than the Martha Washingtons. They are woven hit or miss in two-toned effects. A 3x6 costs about \$2.75 and a 9x12 about \$17.00.

The Fireside Rugs are perhaps the cheapest on the market. They are made from new mill ends in the old Colonial hit or miss style

and woven on either white or green warps. They are the prettiest and most durable rugs of an inexpensive sort on the market. A 3x6 rug costs about \$1.75 and a 9x12 about \$9.50. The hand-woven rugs are made in all the regular sizes up to 12x18 feet.

The latest novelty is the rag style Poster rug. This shows a Colonial or flat poster scenic design in the end border. These can be bought for a small figure and will no doubt sell in great quantities.

Since beautiful rugs can now be bought for so little there is no excuse for inartistic floor coverings.



## CHAPTER V

### SUGGESTIVE COLOR SCHEMES

"The timid flower that decks the fragrant field,  
The daring star that tints the solemn dome  
From one propulsive force to being reeled,  
Both keep one law and have a single home."

Good color schemes are the most important factors in good home making.

Much research has recently been devoted to experiments demonstrating the immense effect of color, and different degrees of light on all forms of organic life. In the case of human beings the effect produced mentally exceeds, if anything, the physical effect. Therefore, it would be hard to overrate the importance of color schemes in decoration, as affecting the health and happiness of those who may be exposed to its influence. A good rule to remember in selecting color is, "Choose that which is cheerful without being gaudy, and quiet without being sombre."

In suggesting color schemes I wish to emphasize the importance of not attempting to

have schemes of many color combinations unless we have a good natural or trained eye for color, for one shade just the least bit off color will make a discord, just as one wrong note will do in music. But to the man or woman with a good color eye all things are possible, for there are no two colors that will not go together if certain shades and degrees of color are rightly blended.

How seldom do we see unusual color schemes unless perchance we go to the home of an artist, yet nature every day is offering us suggestions.

“Come forth into the light of things,  
Let nature be your teacher.”—*Wordsworth*.

Watch the setting sun. After it has set behind the western hills see how wonderfully the pink and purple tints are blended with the grey of evening. Or wander in the woods and feel the peacefulness of the green trees, the silvery stream and the blue sky above. Or see in the turning leaf the rich warm beauty of the red and copper tones. Our homes would be more harmonious and restful if we would but bring the teachings of nature into them.

Proportion in color must be carefully considered in order to secure a successful room.

Some tones are strong and massive, and a little goes a long way, while others require a considerable amount of space to make themselves felt. We should try to make the colors seem to balance, so as not to feel any one tone too strongly, but rather to feel them all in one perfect harmony.

There are a few facts upon which rests the whole science of color harmony, and these it may be well to understand if one has not naturally a trained eye for color.

There are three colors, known as primary colors, from which all other shades are made. They are red, blue and yellow. Purple, orange and green are called binary because made up of two primary colors, orange is made of red and yellow, green of yellow and blue, purple of blue and red.

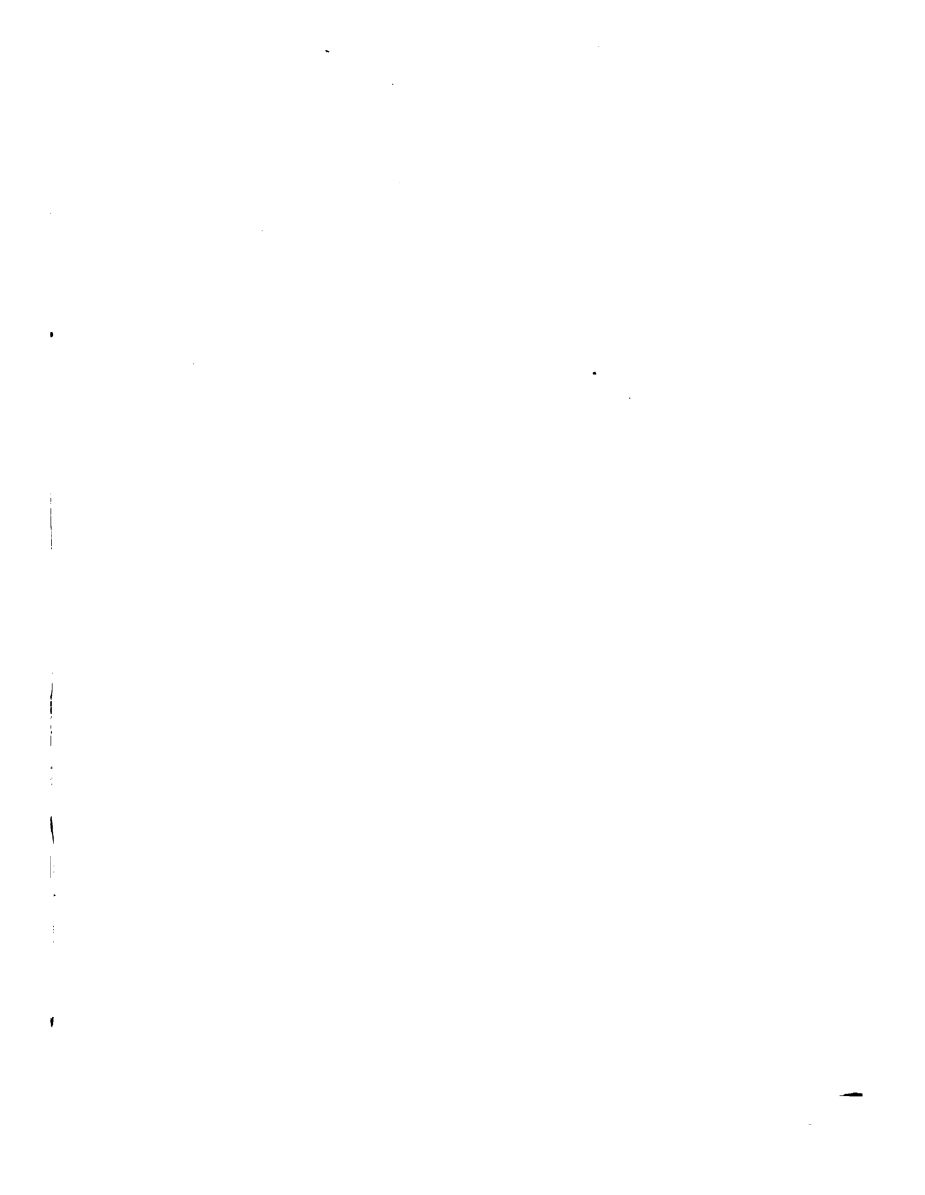
Harmony is obtained by putting together colors that are related. Blue and green are related through blue, but if the blue and green are mixed together the result will be a bluish green that will harmonize better with either the blue or the green than the colors themselves will harmonize. Harmony in color, as in music, depends on a certain blending of tone, rather than upon startling distinctions. Complementary colors are those that have not

a color in common. Two complementary colors may be made harmonious, because there is a harmony of opposites based on the law of contrasts. For instance, if red and green are mixed together gray will be obtained. Therefore a red with much green, and a green with much red will harmonize well because both are near to the neutral gray.

It is important to consider colors by artificial light because they often look different, and in fact are different. A blue paper will look greenish at night because the yellow rays of the light are absorbed by the paper and the combination of yellow and blue make green. In the same way something that is red by day may appear orange at night.

Not only must we strive to have beautiful color schemes in every room, but we must take care that each room blends well with the one into which it opens. In a small house it is best to let one color predominate in the hall and the room seen from it, as this tends to give a feeling of spaciousness.

A house I know in England which was decorated by a well-known London artist, although handsomer and more costly than most of us can afford, is full of suggestive color schemes.





A charming vista, an Abnakee rug, and portieres in dull green, biscuit color and old rose, matching the paper

## SUGGESTIVE COLOR SCHEMES 57

The woodwork of the hall is oak, without varnish, and the walls are divided by strips of wood with panels as high as the tops of the doors. Between the panels the walls were left in the rough plaster and painted brown, the color of the oak. Above the panelling the walls are stenciled. They were first stenciled in outline in blue and brown on a white ground, and were afterwards filled in with red and green. The furniture is large and massive and covered in bright leather. The simple but effective mantelpiece is made of gray Hopton stone, unpolished, the metal work of burnished iron and polished brass. The thick heavy rugs carry out the color scheme of the walls.

The drawing-room is very large and is carried out in cream, dead pink, plum color and green, all perfectly blended. The walls are panelled in small oblong panels and painted ivory-white like the rest of the woodwork. At each end of the room is a tapestry panel of bright silk flowers on an iridescent purple background, which gives one of the most beautiful color effects imaginable. The ceiling and frieze are cream, but a very faint stencil design in old rose on the frieze seems to bring the walls and ceiling into closer harmony. Some

of the chairs are ivory-white, with loose cushions made of the same tapestry as used in the panels on the wall, while the rest of the furniture is mahogany.

The feature of the room is the mantelpiece, which is made of cream marble unpolished. Over the chimney-place a panel of mosaics glows with color and adds a delightful touch to the room. In the morning room the ceiling, frieze and woodwork are all white. The panels on the wall are filled with blue linen and are stenciled with a very pretty design in green, purple and white which makes a delightful color scheme.

The smoking-room is very original and strikingly beautiful. The woodwork is English oak without any finish whatever, not even a wax finish. The mouldings are heavy and give support to a rich frieze. The dado is filled with Japanese matting. Above this the rough plastered walls are painted a deep cream. Then the frieze is stenciled with heavy colors, but its chief charm is its daring introduction of metal. Small pieces of polished iron are hammered into the wall and smaller pieces of brass are introduced at regular intervals giving it a jeweled effect. The bright fire burn-

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ing in the grate throws a reflection making it rich and lustrous in its appearance.

This house should be seen to be fully appreciated for the color schemes are so unusual they are hard to imagine. Although the treatment of the various rooms is bold and the colors strong the house is very restful, so skillfully are the colors blended. Had the effects not been carefully planned and the harmony of the whole house studied by an artist it might have been garish, but instead it is a masterpiece in decoration.

I am afraid a good many of us get into ruts about color schemes, judging from the sameness there is in the houses about us. How many libraries have we seen that were not carried out in either red, green or tan?

One of the most beautiful rooms I know has a color scheme of blue, green and silver gray. The woodwork is a light gray, the fittings that are usually of brass are of steel and pewter. The room has a wainscoting of gray, and above this a beautiful figured paper of green and blue. The green is a rich, warm olive, and the blue a queer cadet blue. The chairs, which are gray, are for the most part upholstered in plain olive green, with one or two

easy-chairs covered with green and blue tapestry. The curtains are of plain blue, and the portieres are green, with a border of blue and gray. Other touches of the green and blue are introduced in the pottery. In this room the olive green gives richness and warmth; the blue sufficient brightness of color and the soft silvery gray gently draws the two colors together.

Another pretty and unusual color scheme can be carried out in a rich plum color, with green and touches of tan to give relief. The walls could be covered with a plain plum-colored felt, of not too dark a shade. There are one or two good ones on the market; but if the right shade cannot be obtained, it is better to use plain tan.

The portieres and curtains could be of plum-colored velour, and the chairs upholstered with a tapestry in plum, green or tan. The carpet or rug could be a neutral green. The inside curtains could be of Arabian colored scrim, and stenciled with a design in grapes and leaves. The tablecloths and pillows could be carried out in the same colors, and the room would be delightfully rich and restful.

The only drawback to an unusual room is the difficulty of obtaining the right shades;

but these can usually be found with perseverance, and, if not, they can be had by dyeing. The woman who is clever at home dyeing can save a lot of money and get excellent results. Often cheap material, when dyed a beautiful color, looks quite costly. For instance, I have seen unbleached muslin dyed a beautiful golden yellow, which, when held against the light, so that its rough weave could be seen, looked exactly like the shikii silk which is in such high favor, but too expensive for most of us.

Unless a person has a well-trained eye for color and a sense of proportion it is dangerous to use novel schemes and treatments. The safest plan is to copy what is best in the things we see around us, and to use only a few colors in each room, so there will be as little danger as possible of colors clashing. The walls of a pretty dining room I know have a white wainscoting with a deep red paper above it. The portieres are a two-toned red, and look rich and warm against the ivory-white woodwork. The rug is red, with touches of white. This makes a most cheery room. The disadvantage of red, generally, is that if it is a bright red it is too glaring, and if it is a dull, deep red it makes the room too dark; but this treatment with the white wood-

work overcomes these obstacles and makes a most delightful room.

Another pretty room is carried out in green and white. This also has white woodwork and a white wainscoting. Above this is a soft green felt paper. Most of the chairs are of wicker, painted green, to match the rest of the room, not the vivid emerald green that is often sold, but a soft moss green. Touches of yellow and old rose are introduced in the chair coverings, cushions, etc., but the general effect is of green and white, which is delightfully fresh and pretty.

Rooms furnished with heavy mission furniture should not have white paint. The fumed or weathered oak is more suitable. Rooms of this sort should have a bold treatment. Those carried out in brown and tan, or tan and red, can be made most effective. Such a room should be simple almost to severity. They are usually spoiled by being overcrowded with a lot of little things that are quite unnecessary.

In a bedroom there is less danger of our going wrong than in the downstairs rooms. But generally they show lack of thought. Often a person gets as far as carrying a room out in certain colors, such as pink and green,

but will have a rose paper on the wall, a poppy chintz on the chairs, and cretonne with pink chrysanthemums for the curtains. This not only introduces alien shades of pink, but also too much variety. It would be infinitely prettier carried out as a rose bedroom, so that wherever flowers appeared they were roses or rosebuds. Such a room would show at once that thought had been spent on it. A charming green and pink room is carried out in the following manner: The wall paper has a pretty all-over design of poppies and leaves, some of the poppies being light pink, others dark. The floor is covered with a plain green carpet rug. The woodwork and furniture is stained green, while the inside curtains are white with a cretonne border of green and pink. The little rocking chair has a slip cover of chintz with a poppy design. This room hits a happy medium by being pretty and dainty, without being too perishable.

Bedroom schemes can be carried out with painted furniture to match. This is really economical, as cheap furniture can be ordered in the unfinished state, and this can easily be stained or painted at home. Very pretty effects can be had with a blue and green room if the chairs, etc., are painted the right shade

of blue. In such a room there should be plenty of green to balance. The rug could be green and the inside curtains could be of plain green denim to give relief to the eye.

Anyone who thoroughly plans and carries out a good simple color scheme will be more than repaid, and will wonder how she could ever have been content to huddle things into a room without any thought of the "whys" and the "wherefores" of color harmonies. A disordered house may prove very annoying, but a discolored house may be positively injurious.

To-day in the hustle and bustle of civilization, restfulness in the home is more needed than ever before. For where are we to find that health giving quality, if not in our homes? Since experiments have shown the remarkable effect that color has upon human beings, both physically and mentally, it becomes the duty of a home-maker to consider the colorings of her home in relation to cheerfulness and repose.

We often hear it said that "so and so" is sensitive to color, but do we understand it literally or consider it but a figure of speech? Color, like music, is a question of vibration, and affects certain nerves, one nerve, the epi-

gastic, being particularly sensitive. This nerve is sometimes so affected by the vibrations of distasteful color, that it causes a feeling of repugnance, and even of sickness.

Yellow is the color that gives cheerfulness, it is sunny, joyous, and jubilant, and at the same time giving a feeling of quiet reserve.

Red should be used with great discretion. It is an unhealthy color for wall treatment, and has many disadvantages. It contracts a room, causes dark shadows at night, and is both tiring and depressing in large quantities. It is usually used to give a feeling of warmth and coziness, but it is not necessary to bring red into a room to create such an impression. Red, however, used in the furnishing of a room is delightful, but even here it should be used sparingly.

Pink is pretty when used with white woodwork, and gives a feeling of daintiness, and even of gayety; it should be used sparingly, however, in downstairs rooms.

Green is the most restful of all colors; and the most satisfactory for use as a background. Dark olive green is the richest and most harmonious shade, and gives a feeling of warmth. In contrast to this is the gray green which gives the impression of coolness.

Repose in a room depends greatly upon a certain evenness of color. Sharp contrasts shock and startle, so it is important that there should be a careful blending of colors.

When we realize the effect color has upon our senses, we see the necessity of taking advantage of the most restful and refreshing schemes, so that our home may be a peaceful retreat, where we may rest after the labors of a busy day. "This," as Ruskin says, "is the true nature of home; it is the place of Peace."



## CHAPTER VI

### ARRANGING A ROOM

"Trifles make perfection, and perfection is no trifle."

—*Michael Angelo.*

A home is certainly not what it should be unless it effuses a feeling of restfulness, unless its occupants feel at ease in it, and unless it expresses the individuality of its owner. This last requirement is a vital necessity to a really successful home. We have heard the word individuality a great deal, but has it taken root? It is a big word, we say, and sounds well, but — ah, it feels well too! Try it, and see if you can ever again be contented with the commonplace. Think how delightful it is, when returning home tired, to throw yourself into a comfortable chair, to feel the harmonious color combinations around you, to see on the walls pictures that you love to gaze upon, to have at hand your favorite books, and to see about you photographs of those you love — to enjoy flowers arranged with such distinctiveness that you can know whose loving

hands have picked and placed them. It is worth being tired to be able to come home and enjoy a room breathing with personality.

Too many of us fail to have our rooms individual because we furnish them with our minds and not our hearts. Why have books about because they are standard, and have beautiful bindings, if we never care to read them? Why have pictures that are masterpieces unless we appreciate them? Why have scenes of boats if we are poor sailors, or cats if we don't like them? Individuality is a simple thing. It is only choosing those things which we like and putting them where we please, regardless of what our neighbor has, and of her arrangement.

In arranging a room there are some vital things to consider. Proportion, in color, furnishing and ornament, fitness and comfort.

Proportion in decoration is not often considered nor thoroughly understood. We can understand it as regards size, but proportion in color is more difficult to grasp. It requires a trained eye and sensitive feelings to determine just how much of one color goes best with another. We know that there should only be a limited amount, in a room, of a strong, heavy color, but just how much that

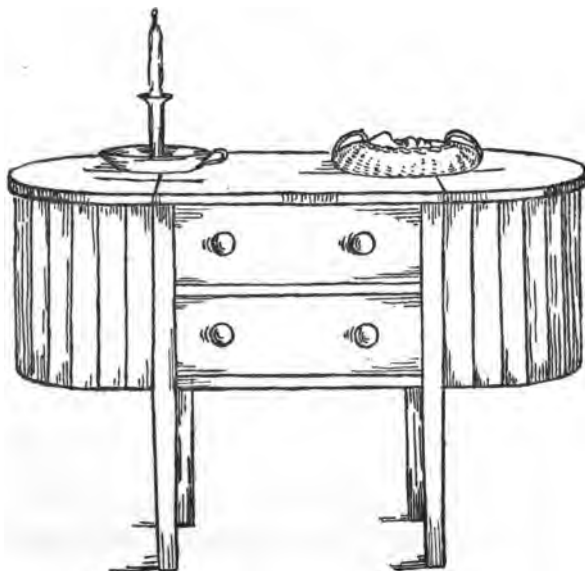
limited amount should be, few can judge correctly. Sometimes one color when placed beside another detracts from it, others set it off to greater advantage. Therefore it is important to get together shades that are mutually advantageous. Green and blue when in the right proportion are a perfect color combination. But if the green is too strong the blue looks weak and insipid, and if the blue is too intense the green looks colorless and dirty.

And now a word or two about suitability. First of all let us be resolved to have our homes in keeping with the lives we lead. We don't want to sit on gilt chairs with brocaded seats, if we dress in homespun! We don't want to have an inviting little tea table if we never serve tea from it! Nor do we want a tall lamp beside the piano if the wick does not work! It is a sad thing to see the individuality of a room shadowed by insincerity.

Some of us make big mistakes about suitability. We say it is not suitable to have a workbasket in the parlor. It is if we sew there. Or it is not the place for baby to leave his picture book; it should go to the nursery. It is all right if he is accustomed to sit in the parlor to look at his pictures. We must be consistent, and vary our rooms in

accordance with the changes in ourselves.

And now we come to the last, but by no means the least, requirement of a successful room, comfort. This is largely dependent on the arrangement of a room. When arranging



A good colonial design for a work-table

chairs we should try to place them just where we would wish to sit. For example, there should be a chair placed where a good light can be had by day for reading, and another conveniently placed for reading by artificial

light. There should be a chair by the fireplace or by the bookcase, and yet they should all be so arranged as not to turn their backs on one another unsociably. In a long, narrow room the furniture should be so placed as to break up the room; while in a square one the furniture should be arranged across the corners to give a feeling of roundness. If a room is long, with a fireplace at one end, a sofa placed about three feet in front of the fire, with a large library table directly back of it makes a charming effect, and serves to break up the room. A sofa is always a pleasing addition, for it helps to give that feeling of restfulness so necessary to a successful home.

Pianos may often be made to serve a two-fold purpose. The upright variety may be placed out in a large room and used as a screen if a curtain is hung on the back. The square piano is being persistently cast out; I admit that when placed flat against a wall it is a piece of massive ugliness. However, I have sometimes seen one arranged with excellent effect. Sometimes it may be placed in a big bay window, far enough from the wall to allow room to walk around it. When its square lines are not accented it gives the appearance of a grand piano. If a square piano is placed across a

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corner, with its back to the room, and a sofa is put against it a delightful effect is obtained, and the arrangement is desirable from a musical as well as decorative standpoint.

I have said that we should try to put the chairs in the position in which they will be most used, but no matter how carefully this is done, it may sometimes be necessary, when callers come, to move a chair in order to make a large circle. It is well therefore to arrange so that those most apt to be moved are not too heavy, but may be readily drawn up.

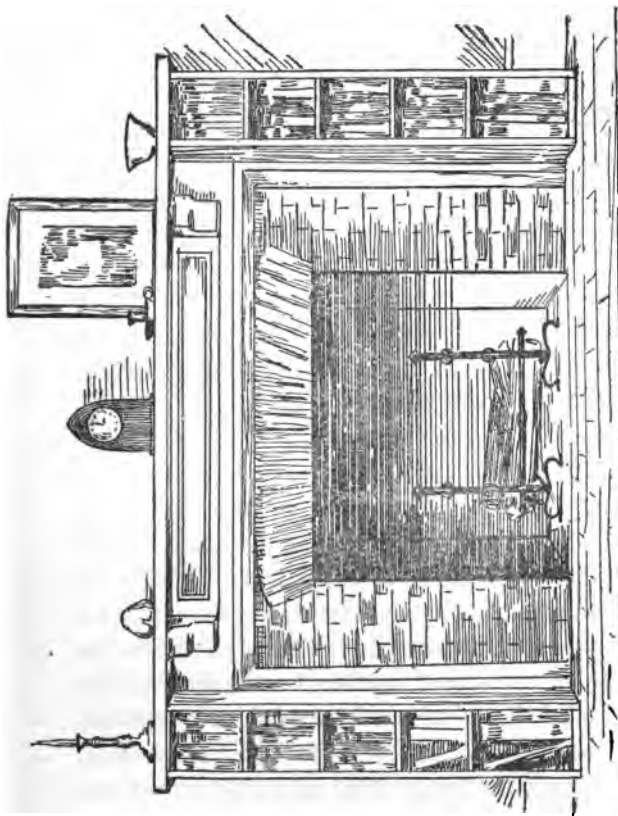
In arranging a room it is important to study vistas, and to endeavor to make the various openings of a room frame a series of pictures. To do this it is well to sit in different parts of the room and study the effects through the doorway or at the end of some line of vision. If the effect is altogether satisfying well and good, but if not we should discover the reason and if possible rectify it. Often a piece of pottery in another room which comes at the end of a line of vision, will if it is out of key with the room in which we sit, be enough to spoil the vistas. It is unpleasant to look into another room and see parts of chairs or pictures, particularly if it is not possible to recognize just of what they are a part. If

we cannot change the vistas let us change the position of the chair.

We can arrange a room only by moving step by step, and reasoning out the position of each piece of furniture. Even then when we have lived in the room we will probably grow conscious of our failure to cater quite satisfactorily to our comfort and convenience.

Although giving the finishing touches to a room is a difficult matter with many pitfalls, there is one great consolation — we are free to rearrange as often as we will. A false step is not irredeemable. Perhaps as we look at our living room we say to ourselves: "Yes, I am sorry I chose that paper, if I had it to do over again I should choose something very different" or "The furniture is too massive for the room, but I will have to put up with it." But what about the arrangement? There are few rooms that cannot be improved upon.

The old fashioned "whatnot" with its many shelves and niches is responsible for many of the crimes committed in the name of bric-a-brac. What silly useless things they were and what collections of weird monstrosities they contained! In the days of "what-nots" there were also "drapes." Flimsy, hideous materials knotted, cascaded and fes-



A mantel decorated but not overcrowded The shelves at the sides exemplify comfort, ingenuity and good taste



tooned over mantels, pictures, chairbacks and bookcase tops. In those days the law of William Morris had not been preached and many things were crowded into a room that were neither useful nor beautiful. Undoubtedly we have advanced wonderfully in the matter of home decoration, but there are still glaring mistakes to be seen. One error which is common among a certain class of women, is to have an ornate lamp stuck on a pedestal or gilt table directly in the window so that it may be seen from the street. Evidently the lamp is not supposed to be lighted, the lace curtain would assuredly catch fire. The destruction of the curtain might be a blessing if the fire could be relied upon to stop at that. But the placing of a lamp in the window is, in the very nature of things, poor arrangement and poor taste.

The hanging of pictures is an important part of room arrangement. A well hung room may be a great source of pleasure, but pictures badly hung can jar horribly on the nerves. If our pictures are worthy of being in our living rooms they are worthy of the best possible setting and so care should be taken to show them off to good advantage.

The mistake is so often made of hanging

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pictures too high or where they cannot be seen. I have noticed pictures in fine detail, hung so high that one had to stand on a chair to see them properly, and others that have been hung over a piano or desk so that it is impossible to get near enough to appreciate them. How often have I seen a profile photograph or portrait of some worthy relative placed so that the poor man is looking everlastingly into a blank wall, his nose almost touching it. It reminds us of childhood days when we were made to stand in the corner. Perhaps those who force their ancestors into such positions are trying to get even with them, but I think it is a mistake to manifest an unforgiving spirit by hanging portraits in such a way. We must have some sentiment about placing our pictures. We don't want to put the picture of a girl in evening dress between a snowcapped mountain and a stormy ocean! Particularly in groups there should be a certain similarity about the pictures themselves as well as their mats and frames. Mats have to a large extent gone out of fashion, for we are learning that most pictures show to greater advantage with the simple setting of a wooden frame. When, however, mats are necessary they should be chosen with great discretion. White mats

are seldom used now, gray, green and brown of soft shades that tone with the pictures being preferred. White mats should never be used on dark walls, and indeed no picture should be bought or framed without thought of the wall on which it is to be hung. White mats and ornate frames attract attention to themselves rather than to the pictures they would serve.

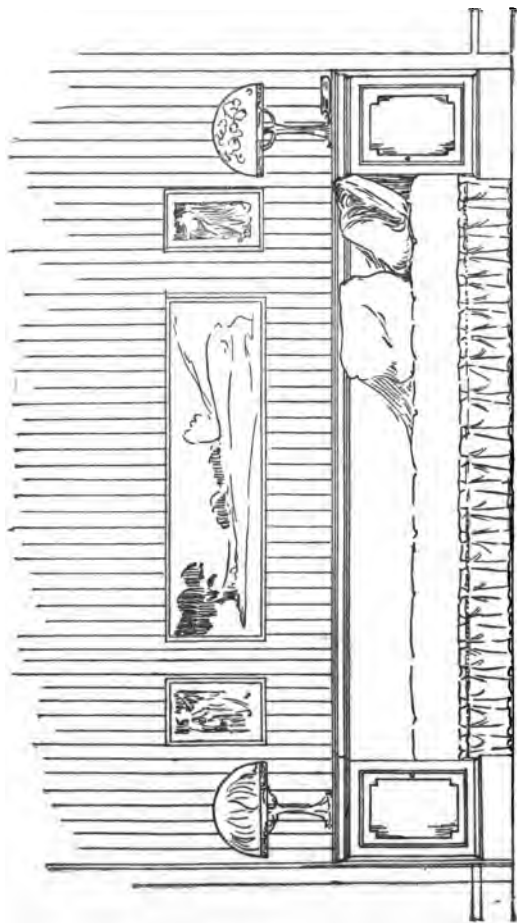
If the colors of a picture are painted or printed in bright tones, the degree of light needed is not so strong as the colors of less intense character. Dark corners may be brightened perceptibly by the introduction of pictures in either light or bright shades.

Large pictures require distance to be seen to advantage, as do also pictures of winding roads or brooks that seem to disappear behind the horizon. Portraits of well-known authors acquire increased interest if placed above or beside a bookcase containing their works, while photographs of composers are more carefully regarded if hung near the piano.

Small pictures should not be scattered over the walls, but rather carefully grouped together, provided the mats and frames are sufficiently alike.

When arranging large groups it is a good





These pictures are nicely placed in relation to the couch and lamps  
There are cupboards at the ends of the couch

plan to form them in pyramid shape allowing the furniture to play its part. For example, large pictures should be placed over a mantel-piece, a sofa, or other sufficiently heavy piece of furniture. The middle picture of a group should be the highest, and the others arranged so as to form a triangle, the sofa, or other pieces of furniture forming the base.

Good pictures hung in appropriate positions, suitably grouped, with regard for the effect of the setting to the picture, and the picture to the room, will add much to the interest and significance of our homes.

## CHAPTER VII

### WINDOWS AND THEIR TREATMENT

There is an endless variety of curtains, good, bad and indifferent, and particularly indifferent. How often do we see expensive lace curtains with nothing to condemn them, except that they are deadly uninteresting and hopelessly commonplace. And there is really no excuse for them, since some of the prettiest window effects may be had with curtains costing less than a dollar a pair. Some of us, I fear, let vanity get the better of us, and put expensive curtains in our windows to show the passers-by that we can afford such things, and to tempt them to believe that the other things in the house are on the same scale. What a mistake! The sense of fitness is a most important factor in decoration and especially in curtaining. What an error it is to put modern lace curtains in a Colonial house, but how painfully often this is done.

In my opinion too few curtains have colors in them. It seems such a good opportunity

to carry out our color schemes, and we can often soften the light and give a pretty effect to a room by using, for instance, light green or yellow silk sash curtains. Other pretty colored effects may be obtained by using colored madras curtains. These come in exquisite shades and with big, bold designs, as well as small geometrical ones. Such curtains should hang close against the sash and straight down; they should have small brass rings which move easily on the tiny brass rods so that they can be readily drawn back to let in the sun and the light.

If we have only a few dollars to spend on our curtains it is a great deal better to have simple ones, good of their kind, than cheap copies of more expensive ones. Simple swiss curtains are always in good taste and are used in many of the most beautiful homes. We can either buy them ready made with dainty ruffles or we can buy the swiss and make a simple hem on the side and bottom and let them hang straight down. Other pretty curtains can be made of scrim, bobinet or fish net, but these are more expensive. Scrim is much used for stenciled curtains, and these are very pretty when in keeping with the room. Often the design of a wall paper can be adapted to

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a stencil, such as a design of poppies and leaves, etc., and this gives a pretty effect of uniformity.

There is a large scope for inside curtains, but the coloring is the chief point to consider in choosing them. Pretty bedroom curtains can be made of unbleached muslin with a border of cretonne sewed on. Some of the cretonnes are particularly adapted for this as they have striped designs and can readily be applied. The cretonne should, if possible, have a deep cream ground when applied to unbleached muslin.

Curtains made from japanese cotton prints are most serviceable, as they defy the sun, and also the washtub; they will hold their colors until worn threadbare. They make most attractive curtains if the room warrants strong coloring. In putting up such curtains allowance must be made for shrinkage, and the clever housekeeper turns the hem in at the top several times to allow for this.

Not long ago a young home-maker re-decorated her drawing-room and carried out her scheme in green and white. Her large bay window she curtained on either side with white fish-net. When the room was finished and she surveyed it she felt that something was

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not right. The window was too pronounced. The whiteness of it seemed almost garish. So she lined the net curtains with green china silk and this was a great success; the light filtering through the green silk curtains was pleasing, while the bay window itself made a charming retreat.

The muslin curtain is a recent innovation and its purpose is to protect the interior of a room from public view. Some rooms are unquestionably better without curtains. Lingerie effects do not combine well with architecture and the more architecturally a window is treated the less need there is for it to be dressed up with frills and flounces.

I have often looked with positive relief upon curtainless windows after having ridden in a car past block after block of houses with cheap Nottingham lace curtains hanging from the top of the window to the floor. The monotony and the lack of refinement has been quite depressing and I have rejoiced to see a house without curtains. The owner at least is not ashamed to have people see into her home.

It is one of the chief problems in window curtaining to hit a happy medium in the matter of privacy. One clever writer says: "I believe that windows, like well-bred people, can

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protect themselves from intrusion without putting palpable affronts upon everyone who approaches and that they can do this while still being affable and graceful." "One cheerful window, arranged with consideration for one's neighbors and the passers-by will often relieve the tedium of a whole city block and send the wayfarer on his way rejoicing."

The tendency to seclusion as shown by the treatment of the majority of windows seems somewhat inconsistent for Americans, since we take down all the fences round our gardens and use porches, built in the most conspicuous part of the house, for our Summer living rooms; we keep all doors open inside the house, and in very few other ways do we show that we reverence seclusion. Why should we mind being seen in some months in the year and not in others? How different the English are from us in this respect. They must have privacy at all costs. A certain writer says of us: "Nothing is more public than privacy; nothing more ostentatious than reticence; nothing more calculated to draw the unfavorable notice of the community than any attempt at seclusion."

There are a number of ways of obtaining privacy without proclaiming the fact. Plants

come first and foremost; they not only protect us from the gaze of outsiders but also add to the appearance from both inside and out, when tastefully arranged.

“Cut flowers in vases, placed in a window with curtains falling behind them, arranged solely for the benefit of the passer-by, are intended only for display and stamp the householder as one who knows nothing either of social requirements or the manner of living adopted by a polite world.”

However, the passer-by should be shown some consideration. Many persons who leave their town houses for the summer arrange to have a gardener care for their window boxes while they are away for the sake of those who must needs stay in the city and who are obliged to pass house after house with closed windows and drawn blinds. This thoughtfulness is truly delightful and the pity is that more persons have not this spirit of kindness.

Growing plants in brass jardinières are always delightful, and these never give the effect of ostentation, because we must all appreciate the fact that plants need the sunshine. Ivy can sometimes be trained to grow around a fine lattice work built as a frame for the window. This gives a charming appearance. Window

boxes often form a sufficient screen for a room. With them should be used thin curtains looped back so that the flowers may be enjoyed from within. When flowers cannot be had there should be some touch of color or life to be seen from the outside. Dead white gives such a cold appearance. Either the curtains should be colored or have a suggestion of color (madras or stenciled curtains for instance), or they should be either creamy or ecru in tone; otherwise they must allow a peep of color within the room.

One of the best ways of securing privacy by means of curtains is to hang a thin, transparent curtain, of a soft, pretty color, over the white muslin curtains that are next the glass. The muslin curtains may be looped back so as to look well from the street and also to allow light and air to enter the room. The translucent colored curtains should be hung on tiny, brass rods with rings so that they may be readily drawn. When these curtains are drawn they soften the light in an altogether delightful manner, besides giving absolute privacy. The view of the street is more or less excluded, but the outline of the muslin curtains looped back is visible. Silkoline, which can be bought for ten cents a yard,

does very well for these curtains if silk cannot be afforded. I have known yellow silko-line curtains to last for several years and bear repeated washings. This method of treatment tends to the more perfect harmony of a room. So often the harmonious effect of a room is destroyed because the whiteness of the windows causes such sharp contrasts with the walls that they appear like so many patches. The silk of the curtains should be chosen so as to make the windows harmonize with the walls. Green, yellow and old rose give the prettiest effects, though red may sometimes be used with propriety.

Leaded glass is useful where the question of privacy has to be considered and also where it is desirable to conceal an unattractive outlook. It is, of course, more expensive than silk curtains, but in certain places most interesting and better from an architectural point of view.

Care must be taken when choosing the tone of the glass. If a window looks out on a red brick wall we must be careful to see that the color of the wall does not cause the glass to be out of keeping with the room.

Artists not unfrequently make use of the brush on a window which has an unpleasant

outlook. One artist merely treated his window with a varnish of venetian pink, which gave a soft, yellow tone that was most agreeable.

When, on the other hand, we are fortunate in having a beautiful view from our windows we should take care to have a good foreground that does not detract from the view, but rather one that forms a suitable setting for the scene.

There are a good many mistaken ideas about hanging curtains. The idea of hanging white curtains to the floor, which has already been alluded to, is utterly senseless. What is the object? It is certainly unsuitable to have white curtains on the ground, the white invariably detracts from the room and so there should be as little as possible in living rooms, and there can be no reason for having the lace curtain cover up the wall paper below the window. The proper place for a curtain to stop is at the window sill. In the case of dark, rich wall curtains an exception may be made for the richness of the material may add to the richness of the room and the curtain hanging in long, straight folds may lend dignity. Wall curtains should never be looped back. Their purpose is to soften the hard lines of the wood-

work and to give color value; they really bear more relation to the walls than to the windows.

A common error in hanging sash curtains is to fasten the curtain to rods at the top and the bottom, then to pleat the curtains and hold them tightly back in the middle, leaving a diamond shaped opening. To loop a curtain gracefully and loosely back is one thing, but the stiffness and formality of the treatment I have described is wretchedly poor taste. Curtains should not be crossed at the top and then looped at the sides; they should always be put up in as simple a manner as possible.

It is usually wise to have all of the curtains on one floor alike, as this presents a uniform appearance from the street. The monotony may be relieved by plants and window boxes, or, when the curtains are looped back, by the various peeps into the different rooms.

One of the prettiest ways of treating windows is by curtains with valances. For sash curtains thin material can be used and straight pieces hung on either side of the glass, while a ruffle above a foot deep should connect the two side pieces. It is pretty to have the valance go across the curtains, but this neces-

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sitates two sets of poles and the effect is nearly as good when the valance is hung between the curtains.

With inner curtains, however, it is best to have them hung with rings on one pole and the valance gathered onto the rod just above. Then the curtains can be readily drawn at night and take the place of shades. Curtains made in this manner are particularly pretty when made of cretonne or old world chintzes. These curtains should usually be made to stop at the sill, as the broad effect produced is delightfully quaint and satisfying.

There are a variety of curtain materials to choose from, including cheese cloth at five cents a yard and silks and fancy nets for nearly as many dollars. Among the more inexpensive materials for sash curtains are dotted muslin, grenadine, point d'esprit, fish-net, French muslin, dimity, bobinet and scrim. For inner curtains of an inexpensive sort, attractive curtains can be made from denim, duck, percale, unbleached muslin, gingham, sateen, Danish cloth, monk's cloth, and crash. For handsomer curtains velveteens, corduroys, silk taffetas, satin brocade and shikii silks are to be recommended.

Simple ruffled curtains may be bought for



as little as sixty cents a pair, and these I have known to last for more than a year and stand repeated washings, therefore some people find it is hardly worth while putting the labor of making into curtains when satisfactory ones can be bought for so little.

It is a mistake to put much money into curtains if we have only a small sum to spend on our home, for simple curtains are always in good taste. Our windows are so often the only sign by which the outside world may judge of our refinement, it is worth while to give special attention to the treatment.

## CHAPTER VIII

### PORTIERES

Portieres have much to do with the effect of a room. The coverings of chairs and sofas are partly hidden when in use, but portieres and curtains are always directly before the eye. They are like pictures, which hang in full sight and must therefore be beautiful.

Portieres are useful in softening harsh lines, in keeping out draughts and in adding to the privacy of a room, but their use lies chiefly in their color value. When of plain material they should usually repeat the deepest note in the wall covering. Inner curtains should help to make the walls tone into the window curtains and so should be of a neutral color and of less intensity than the walls. Portieres and heavy curtains should never be looped back, but should be allowed to hang in straight folds.

Where a doorway is very high it is often wise to carry the portiere to within a foot of the top of the doorway, leaving the opening unfilled, or supplying a simple grille of wood,

matching the wood of the door. To my mind a still prettier fashion is to introduce into this space a shelf on which pieces of pottery bold in design and coloring may be placed.

Sometimes small doors in very high ceilinged rooms are best treated with a portiere that is hung a foot or so above the top of the door. This causes the door to be a better proportion and the long line of the portiere lends dignity to the room.

There is an unusually good assortment of portiere materials to choose from, so there is no excuse for portieres that are common-place or inartistic.

Among the best materials for portieres are plain and figured velours, woolen brocades, furniture satins, foliage tapestries, silk tapestries, damasks, velvets, etc. Among the more simple materials are denims, reps, linens, cotton tapestries, burlaps and monk's cloth.

Perhaps one of the most delightful materials for portieres is Helena tapestry. It is reversible and costs about \$2.75 a yard. The designs are on the art nouveau style with the colors perfectly blended. This tapestry has a double weave which reverses the color on the opposite side so that one side is usually paler than the other. This material is beautiful when used

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with plain wall surfaces; it goes well with mission furniture and art nouveau pieces, but is not so well suited for rooms treated in colonial style.

Dantzig velvet is a silky material shot with another color, which makes charming portieres for living rooms.

Orsino velour is a beautiful drapery that is well adapted to a handsomely appointed room. It costs about \$5.50 a yard.

There are many qualities of velour in every conceivable coloring and really few things can surpass this old stand-by.

Arras cloth, which is sometimes known as Craftsman canvas is a very decorative material. It is much used for both stenciled and applique portieres. It has a coarse weave and a certain unequality of color which makes it very pleasing to the eye. It costs about \$1.25 a yard, and comes in charming colorings that stand the sun better than most materials at that price.

Shikii silk makes charming inner curtains. It is particularly useful in its natural color.

Corean cr pe is very "Japanesey" and is effective for window curtains. It is not an inexpensive material, for it costs about \$3.50 a yard, but as with all Japanese things its colors are absolutely fast.

A rep which will hold its color has recently been brought out. There has long been a need of a cheap cotton material that would not fade directly it was exposed to the sun.

Armours can be obtained in all grades, all colors and all prices. They are particularly delightful for bedrooms. Cotton armour can be bought for about 75 cents.

Linen taffetas we should fare badly without. They have a charm quite their own. The imported ones, fifty inches wide, cost from \$2.00 to \$3.00 a yard.

For bedrooms and for summer furnishings nothing can surpass cretonnes. There are some unusually good patterns on the market, with bright yet harmonious colorings. Chintz also has kept its place. Both these materials have a large range in prices.

One of the very newest materials on the market is called Druid cloth. It comes fifty inches wide, in glorious colors, and costs only 75 cents a yard. The texture of the material is loose and coarse, giving a most artistic appearance. Druid cloth will, I feel sure, receive a warm welcome from all those interested in home decoration.

Victoria Damask is another of the new materials. It comes only a yard in width and

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costs 35 cents. The charm of this material is the weave, which causes the material to have a faint striped effect, one half inch stripe being dull, the other glossy. This also comes in good coloring and gives promise of increasing popularity.

The secret of obtaining successful portieres and curtains is to hold ourselves in check when we look at the beautiful things in the shops. Some of the materials are so ravishing that we are apt to be carried away and to purchase something without giving sufficient thought to the requirements of the room it is to decorate.

Portieres should not match the curtains, but should be a note of decoration in themselves, in harmony with their surroundings in both color and character.

I call to mind a beautiful and unusual pair of portieres in the home of an artist. The portieres were hand woven on a rag carpet loom, and made of pink, purple and brown strips of muslin, the colors being perfectly blended. The color scheme of the room in which they hung was carried out in brown, gray and purple and the whole effect was strikingly beautiful.

Anatolian curtains are very attractive and



Portieres with effective stenciled design. Note also the pleasing vista

durable. They have a thin striped effect and are always finished off with a handmade fringe. These curtains come ready made in  $3\frac{1}{2}$  yard lengths, but are so planned that if they are too long for an ordinary window they may be thrown over at the top so as to hang down in front and form a valence, and as this is edged with the fringe a charming effect is given. These curtains cost \$5.00 per pair and may be bought at the stores that sell Oriental goods. As the handmade fringe bought separately costs thirty-five cents a yard it will be seen that the curtains are very good value.

Some of the most decorative portieres I have seen have been made of arras cloth with designs in linen appliqued on them. Applique is such an effective means of decoration that it deserves to be brought to the attention of every home-maker.

There is a charm and simplicity about applique work that appeals to the lover of good ornament and color; the latter should be expressed in broad, flat tones, in masses of color rather than by shading, and small lines. Points of construction should be emphasized to add interest to the work, but must not be an incumbrance to the object it is intended to ornament. There are many original ways of



appliquing one material to another that suggest themselves to a good craft-worker. After first stitching the design to the background it should be overcast neatly at the edges and then the outline may be added; this may either be embroidered in art stitch, or a fine cord. In many cases a couching of silk or flax is used to cover the edges, and sometimes a narrow ribbon is couched down in place of the cord, or several strands of embroidery, silk or linen. Some workers use buttonhole stitch to bind the edges, but this takes longer than couching or working in art stitch.

Simplicity in ornament is the highest art, but it is very difficult to make people believe and appreciate the fact. The power of restraint must be properly understood if the result of it is to be felt. The knowledge of why a space should be filled, or why left empty, comes from experience, and a willingness to adapt the material to its requirements. A helpful rule, borrowed from architecture is—“ornament construction, but never construct ornament simply for the sake of ornament.”

The most suitable designs for this kind of work are conventionalized flower motifs. These may follow Persian, Egyptian, or art nouveau designs, according to their environ-

ment. Portieres and curtains are especially suited to this bold style of decorative work, and may have a dado, frieze or border treatment, according to the taste of the designer.

We cannot all make our own designs, but beautiful needle-work designs may be bought not only marked out but also stained to show in what colors they should be carried out. These may be used for applique designs. The stained parts may be covered with plain linen in the colors indicated in the design and may then be outlined by art stitch, chain stitch, or couching. Chain stitch is very rapidly done and there is a pleasing quality about the stitch that makes it particularly suitable for such work. Couching is merely blanket stitch. It is effective if worked in one of the many mercerized twisted cottons that are so popular now. Heavy linen flax is also excellent for couching; the outline should be made heavy and strong so as to give the effect of really decorative work.

A very original curtain was shown at a recent arts and crafts exhibition. It was made of the gray handmade Russian crash usually sold for tea towels. The flowers had been first cut out and then outlined with a double row of art stitch worked in Berlin wool and afterward applied to the curtain. They were

invisibly sewn with cotton to the crash but appeared to be of green wool worked in crewel stitch. The widths were joined together in an interesting manner consisting of alternate overcasting of satin-stitch, which seemed to be characteristic of this very original piece of work. The flowers were outlined in dull old rose, while the stems and the joinings of the crash were of green. This effective style of applique makes a charming bit of color decoration for a simply furnished home.

The making and hanging of curtains and portieres is an important item. Inner curtains if of double faced material will not require a lining, but when a lining is used it should be of a neutral tint if much exposed to the sun. Inner curtains that are drawn at night to keep out draughts usually require an interlining of canton flannel. If the curtains are to be pulled back and forth it will be found an economy to have first-class mechanical contrivances for drawing the curtains, for with careless handling they will soon lose their shape.

When making a portiere of double faced material the hems should be turned toward the room where they will show the least. When two single faced materials are sewed together a cord is often used to cover the edges. Some

upholsterers prefer finishing the edges by turning in the material at the sides and putting a row of stitching about half an inch from the edge to hold the sides in place. If the materials are thick an interlining will not be necessary, but double-faced canton flannel used as interlining makes a firmer and better hanging portiere in most cases.

When making portieres it is well to baste the bottom hem and let the curtain hang for several days in order that it may adjust itself.

The hem at the top of the portiere may have a ring sewed every four inches, or else it may be plaited at intervals and have large hooks sewn on, which will fasten into the rings of the curtain pole. A portiere that is much used should have traverse rings and pulley cords. Portieres should just escape touching the floor.

## CHAPTER IX

### DECORATIVE ORNAMENTS

**"Honest labor bears a lovely face."**

There are five important things to consider when choosing ornaments, namely, color, size, design, use and fitness. Yet I wonder how often due consideration is given to these points.

Unfortunately we are not always able to choose our own ornaments; they are usually the gifts of our so-called friends. What a varied assortment they are. Most of them are too small to hold flowers, and too weak to be of any decorative value; but still they must be given a permanent position or the feelings of the worthy friends who gave them will be hurt. The larger pieces are crude in coloring, badly designed, and have a powerful way of asserting themselves. Individually they are bad, collectively worse. Some pieces are Japanese, some French, others American. There is no unity or harmony.

How often do we hear someone say, "My wedding present will be a bit of pottery. It

will fill in somewhere and one can't have too many vases." Can't we indeed. Poor little bride! She too will probably have to spoil the effect of her rooms by crowding them with knickknackery.

When we do buy ornaments — the word is misleading, for we do not want something ornamental; instead let me say vases, jardinières or pottery — we should take care to have



A piece of pottery should be either useful or beautiful

them of dull, subdued colorings, with simple lines, and suitable for holding plants or flowers. These will always be acceptable.

The debutante on the day of her tea, rushing wildly from room to room searching for vases to hold her flowers, cries sadly, "Vases, vases everywhere, but not one made to use."

If only those who do not understand the choosing of pottery would make it a rule to buy only certain makes that are known to be

made by reliable potters and designed by those who understand color and form, or to buy from an arts and crafts shop all the brides, debutantes and the world in general would be much better off.

The names and descriptions of some of the most notable American pottery may be helpful.

Among the best ware for home decoration is the Limoges, the Grueby, the Teco, the Robinson, the Dedham, the Vollmar, the Poillon, the Newcomb, the Rockwood, the Van Briggles and the Merrimac.

The modern Limoges ware comes from Cincinnati. It is similar to fine porcelain and is made in soft delicate shades. It is pretty for tableware, but is not very decorative.

The Grueby ware is marked by its simplicity and beauty. It has a soft dull glaze and is slightly decorated in shades of one color.

The Newcomb pottery is made by the art students at Newcomb College, New Orleans. It is marked by its beauty and originality of design and harmonious blending of colors. The designs are, for the most part, carried out in soft blue and greens. The workmanship is perfect, and no two pieces are made alike.

The Teco ware is somewhat similar to the

Grueby, but is less expensive. It is usually made in green, and its distinguishing characteristic is its square handles.

The Volkmar is made in dull mat glaze and often has a rough surface like an orange. It comes in greens, tans and blues and a great variety of shapes which can be put to many uses.

The Rockwood pottery is made chiefly from clays found along the Ohio River which gives it its characteristic brown, red, and yellow colors. It differs from most pottery in that its decorations are applied to the wet clay before the first firing. The decorations are all made in free hand painting, each decorator making his own designs.

The Van Briggles pottery is made in Colorado Springs. By the use of very high temperatures a dead glaze is produced of a texture not unlike that of old Chinese pots.

I have laid great stress on choosing simple pieces of pottery in subdued colors, but I do not wish to give the impression that bright pottery has no charm for me. Indeed one of my favorite pieces is a rare bit of cloissonné that is a feast of color. All the brightest colors are combined in this little vase but so perfectly are they blended that the impression



is far from gaudy. There are beautiful pieces of Dresden china in bright colors and many other good makes that are both dainty and daring. But great discretion should be used when choosing them, and we must be quite sure that they will be in keeping with the room they are to adorn. These vases however do not make a very good setting for flowers, and we must be careful not to have too many of them.

I remember once walking through a department store when there was a bargain sale of ornaments. The women were pushing and fighting to get near the counter in order to make a selection from what was, to my mind, the most hopeless collection of ornaments I had ever beheld.

One woman was caressing proudly a tall white vase with a slender base which widened toward the top and ended with a throat hardly big enough to allow a finger to be inserted. On the vase was painted a woman scantily clad and feeding a swan; the colors for the most part were white, pink, and gold. It meant nothing in color, form or use, and yet I suppose the poor woman who bought it thought she had found a great bargain. There were other vases, being bought right and left, quite

as ugly and equally useless. Most of the women were dressed in good taste and I wondered then why there was such a deplorable lack of taste in the matter of ornaments. Whenever I see pieces of pottery ornate and brightly colored I think of that bargain counter, and wonder why we don't all choose vases of dark rich coloring.

Lamps and candlesticks are decorative as well as useful and if carefully chosen form an attractive part of the accessories of a room. The lamps of a few years ago were invariably in wretched taste, and indeed there are hideous ones on the market to-day, but plenty of good ones too, so that the responsibility rests with the purchaser.

Beautiful pottery can often be found in bowl shape that can be used for lamps, if an oil tank is fitted into the opening. Brass and copper bowls can also be utilized.

A double student-lamp in brass with plain shades is always a pleasing addition to a library or living room.

Brass candlesticks both new and old, if of good design, will always have a place in artistic homes; nothing can quite surpass them. Russian candlesticks made of hammered brass,

which stand several feet high, are decorative in just the right place.

There should not be too great a variety of metals gathered together. So in choosing lamps, chandeliers, etc., we should aim to bring them into relationship with the hardware in the room. Bright brass is usually covered with a lacquer, as this does not require much polishing. A dull brass finish is usually preferable except in the case of antique pieces that have acquired a rich lustre with age. Shabby brass chandeliers can often be painted black or green and thereby be much improved. A brass foundation painted black costs less than wrought iron. The latter has great decorative value for hinges, handles, etc. It is often used on light woodwork in place of brass which does not give sufficient contrast.

Plaster casts have come into great favor of late and there is something very charming about them. The ivory-tinted as a rule are more in harmony with a room than the dead white ones. A simple way to color a white cast is to dissolve beeswax in turpentine and add a little burnt umber. This may be rubbed on the cast and wiped off, leaving as much or as little tint as is desired.

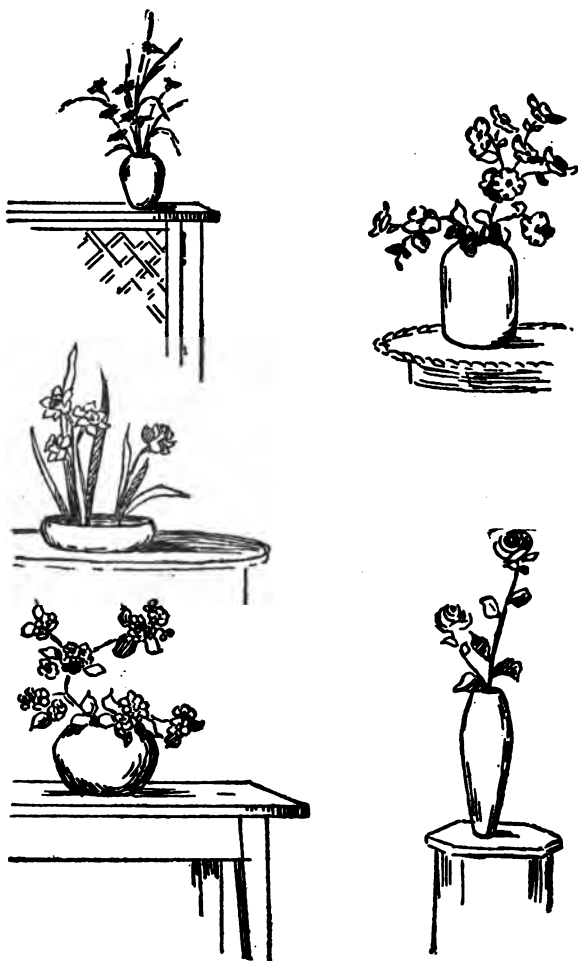
The Arts and Crafts movement has given a stimulus to basket-making and has helped to put this craft on a higher plane. The Indians too have taught us much about basketry, and those who have made a collection of old baskets have found it very interesting to study the quaint, curious patterns which are symbolic of the life of this passing race.

Besides the Indian baskets there are those of handmade willow, in the natural-color, these may be stained to carry out the color scheme of a room; the natural-color however will harmonize with any surroundings.

Hammered brass jardinières not only are beautiful in themselves but are also decidedly useful for giving the effect of sunshine to gloomy corners. They can be arranged so as to give pleasing reflections, and are therefore greatly to be recommended.

The arrangement of ornaments is an art which is inherent. But to those who are not blessed with the gift of giving the right finishing touch a few suggestions may be welcome.

Ornaments should not be spread out at regular intervals, but should be grouped, all the pieces in the group being if possible of the same ware. Pottery if big and bold should be placed high up. On a mantelpiece, the top of



Some flower arrangements of well-studied simplicity.  
The pattern is all of good design.

a bookcase or on a shelf in the doorway, other large pieces may stand upon the floor. Small pieces of interesting design should be placed where they can be easily picked up and examined. Vases suitable for flowers should be in easy reach.

Flowers themselves are among the most valuable decorative material we have. Their arrangement must be carefully studied. Often a few simple sprays are more effective than great masses of bloom. The tight "bunch of flowers" is seldom, if ever, a satisfactory decoration. Put flowers in vases of the same color or a color that will harmonize or contrast well. The illustration shows some well arranged flower decorations.

Pottery in bright colors and highly glazed should be placed in dark corners of the room as it brightens these up in a wonderful way.

The right setting for a beautiful piece of pottery is just as important as for a beautiful picture and very much the same rules apply. A plain neutral background always makes the best setting, as it does not detract in any way from the beauty of the ornament.

Pottery is invaluable for introducing just the right note of color in a room, just as a false note of color can destroy harmony.





A well designed living room. Furniture and the few ornaments in excellent taste.



It is important to have pottery placed where it both looks and is secure. Small ornaments on frail tables are jarring to the nerves and make a room seem trivial and unrestful. Large decorative pieces, however, give dignity and repose.

Someone has said and said wisely "As to color and form in ornament, the balance should be struck between that which is neither too strange on the one hand, nor yet dull and common-place on the other. Monotony is wearisome and depressing, while eccentricity or excessively violent contrast shocks and startles. That which provides a gentle stimulus to the imagination is agreeable; anything beyond that is apt to become an annoyance. Over severity has the effect of repelling, while that which is too lavish savors of vulgarity and ostentation."

I am going to quote here from a letter written by a girl with an artistic temperament, after a visit to the home of her fiancé, a wealthy manufacturer.

"I shall never forget," she writes, "my first impression of the house. So big and bare and costly and oh, such wretched taste! Of course it isn't the N—'s fault. Those dear, simple trusting people could never have been guilty of such sin. They are far too unsophisticated to

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ever know about it. No, architecturally the house is good, but some wretched decorator has taken advantage of their simple trustfulness and decorated this monument to their riches, after his own diseased conception of an English castle.

"To begin with, the grounds are really beautiful, with quantities of flowers. I wanted to stop the machine and jump out and pick armfuls, only they seemed a little formidable in the horseshoe beds. The house is a copy of an old English castle, but somehow it seems to me like so much gray stone.

"We climbed up broad stone steps and entered the house through a great wide doorway. I caught my breath as I surveyed the hall. It seemed like some great gallery or museum; yet Joe called it home. The floor was beautifully tiled and covered with costly rugs. Before me were broad marble steps, all around me marble statues. I shivered, though it was May. A huge Buffalo head hung on one wall and beside it was a statue of "Venus de Milo." I wanted to suggest that the Buffalo lend Venus his fur coat. The walls were panelled oak, and there were gorgeous damask hangings, but it didn't seem real. I felt as if I were in a dream and had gone back hundreds

of years to the days when regal hangings and magnificent furniture formed a suitable setting for the spectacular mode of living, being merely stage properties in a brilliant and kaleidoscopic life. I expected to see a stately dame in sweeping satins and towering head-gear descend the great marble staircase and make me a beautiful courtesy. But instead, in a plain black dress with her hair neatly parted, a plump old lady came bustling toward me and threw her arms affectionately about my neck. I was shown to my room, a large costly apartment with a queer canopied bed, which I felt curtained all sorts of ghosts and goblins. The walls were covered with light salmon colored silk and on the ceiling were pink and white cupids on a light blue background. Such pale colors in such a big room seemed very insipid.

“That night at dinner I nearly gave myself away. Joe, you know, is very much interested in politics, and is a very loyal American, despite the years he has lived abroad, and he was speaking very eloquently of freedom and democracy while seated in a Marie Antoinette chair, his hand thumping up and down on a Louis XIV table, while just behind him was a Henry IV cabinet. As the droll incongruity

of it all flashed upon me, I burst out laughing. Of course they asked me why I laughed and I couldn't explain; except for the fact that the furniture in the dining room belonged to three different periods, the room was dignified and beautiful. But I wish you could see the Turkish room. It is a freak if there ever was one. I couldn't help feeling that the N—'s house was not so much their fault as their misfortune. Doesn't it seem a pity that with all their money they don't enjoy the peace and beauty of a restful and artistic home? You know I believe it is harder to have a pretty home with lots of money than with just a little. For the little things which give the blessed finishing touches to your home and mine would only detract from the dignity of a costly and beautiful home and seems like so much knickknackery, while photographs which give the personal touch with us, are quite out of place in the millionaire's home; only portraits seem suitable for his walls.

“ But I was going to tell you about the Turkish room. I certainly think Turkish rooms are the inspiration of the evil one, with their stuffy draperies, cosy corners, perforated lamps, cross swords and innumerable garish trivialities, they are the limit.

"In the N—'s room the Turkish, Moorish, Japanese and Chinese are all fighting for supremacy, while Indian blankets also take a small part. The room is filled with the curios of a half dozen countries and it reminded me of an auction sale. I always think of a den as a place where a man can spend a quiet hour with a book and a pipe, but I couldn't fancy lounging in that room. There isn't an inch of plain space. The room is filled with little tabourettes and tables, all loaded. There are bronze firepans, flourishing swords, fierce dragons, and dancing girls with tambourines. You feel as if one false step would destroy a costly vase or one of the many lamps. Walking through the narrow passageways hemmed in by the insecure tables becomes as hard a feat as tight-rope walking. This room would seem bad enough to anyone who was color blind, but to a man or woman sensitive to color it's a nightmare. Eastern textiles and Indian blankets are placed side by side. No color combinations are worse than the wrong shades of red, but in this room all the red, crimsons, scarlets, and vermilions known to the dye-pots of two hemispheres are at war with one another and the N—'s really think it is beautiful. Joe knows better, I hope."

Haven't we all seen just such jumbles in homes large and small?

Pottery making is a delightful craft, and there is such a fascination about moulding the clay into beautiful and artistic shapes that it is little wonder that many women are taking up the pursuit of this interesting craft in all parts of America.

There are clays suitable for pottery to be found in many parts of the country which have certain plastic qualities in common. To prepare these for use it is of course necessary to mix them with water. This is done by putting an equal quantity of clay and water into a vessel and allowing them to soak for twelve hours, after which the mass must be thoroughly kneaded until it becomes entirely free from air bubbles. The clay must not be too wet, and the superfluous moisture can be kneaded out on a board upon which some plaster of Paris has been placed. This also makes a good foundation for building pottery.

Many people are glad to try their hands at pottery-making, but do not feel inclined to go to the expense of buying a potter's wheel until they know that they are going to become proficient workers. It is remarkable how many delightful pieces of pottery can be made with

the fingers and improvised tools without a potter's wheel. A few tools can be purchased that partake of the character of fingers, and a piece of wire must be provided for cutting the clay.

When moulding a piece of pottery it is best to begin with shapes of the simplest form. A good bowl, or the picture of one, should be used as a model. We should take a lump of clay about the size of an apple, and begin to model it into the form of our bowl. At first it must be thick and hollowed with the knuckles until it resembles a bird's nest. Then it must be gradually built up with pieces of clay pressed firmly together, with the fingers of one hand in the inside of the vessel to hold the walls while working with the other hand. It is better not to make the pieces too thin at first. Dexterity will come with practice. It is always better to remove extra thickness than to add to it. While the clay is being built up, the work must be kept moist, which is done by means of wet cloths. When the widest part of the bowl is reached we should turn the vessel upside down and remove any irregularities with the wire or wooden tools, scraping it until the desired contour is obtained. Then we may replace the bowl and work carefully inwards,

supporting it with the hand so that the weight of the clay does not make it fall inside the bowl.

By these simple methods beginners can often obtain an encouraging success. When a number of pieces are complete they can be sent to a kiln to be fired. When they come back they will be a pale corn color and will be hard and durable. They may then be painted in dull green or red and finished with a wax finish which will give them a mat finish somewhat like the Grueby ware.

The pottery can be colored with oil paints mixed with turpentine. The pigments may be mixed with the clay before the pottery is moulded or the pieces may be stained after they have been fired.

When the shape of the pottery is made it can be decorated by incising it with a stick or wire or making a lattice edge for the finish of a vase. This simple form of pottery making is more like modelling than ordinary pottery making, but it well repays the time spent on it and gives most encouraging results.



## CHAPTER X

### MAKING THE MOST OF SMALL SPACES

To-day there is often a cry for more space. The houses are being built smaller and smaller, so that to arrange them successfully with all the desired furniture is indeed a problem.

The majority of rooms are square, and the walls much broken up by doors and windows, so that by the time we have placed the piano against one wall and the sofa against the other there seems little room for anything more than a table and a few chairs.

Books are constantly finding their way to the storeroom because there is not sufficient room for bookcases. However, the books need not be banished, for a place may be made for them.

Hanging shelves, placed above a table or sofa, are useful economizers of space, while small book and magazine stands placed out in the room are both decorative and useful. They have the advantage, too, of being easily moved.



Bookcases around a door

Often a window-sill may be extended and shelves built beneath it and many a mantelpiece has been transformed by having bookshelves built about it. A novel idea is to build shelves around the trims of a door. Of course these should be narrow but wide enough to hold two or three books. The shelf across the top should be arranged with large pieces of decorative pottery. This treatment of a door is most effective, as the bright colored books give a pretty touch of color.

In arranging a room with little available wall space, it is well to place the furniture at right-angles to the wall. For instance, the sofa or settee should be placed at right-angles to the mantelpiece. If there is an open fireplace this arrangement is both pretty and practical. The piano if upright should have a curtain hung across the back and be placed out in the room; a desk or sofa may be arranged against the back of it.

When buying a desk for a small room it is well to choose one with a drop front, as these take up little room when closed. If the desk has neither cupboards nor drawers below, a stool should be bought to go with it rather than a chair, as it may be pushed underneath the desk when not in use.

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In a small room where the furniture is not placed against the wall, it is necessary that everything should be secure. There must be no heavy lamps on insecure tables, no vases with small bases to topple over at the slightest jar. A feeling of security is essential to a successful room.

Few houses to-day have as many sitting rooms as are desirable, but often an attractive little rendezvous can be arranged with a little thought.

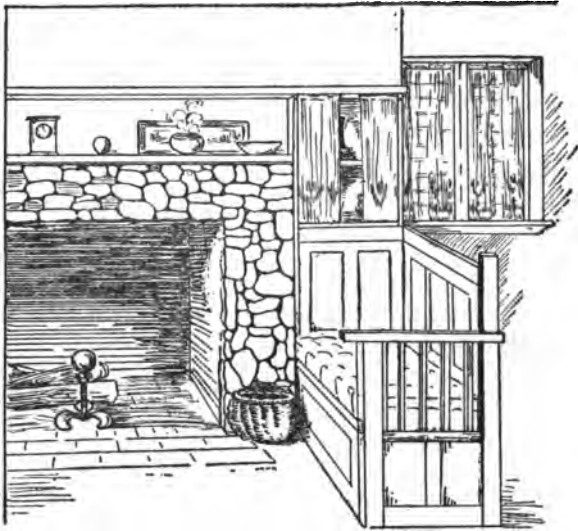
I know a house with a wide stairway and a fair-sized landing, half-way up, with two windows. Window seats have been built here with shelves underneath for magazines. There is a small table in the corner of the landing on which the telephone is placed. The young mistress spends much of her time here on the padded window seats, which command a beautiful view of the garden.

On the landing above is kept the sewing machine, and the young housekeeper uses this spot for a sewing-room and storeroom. Packing boxes have been made with hinged lids and covered with cretonnes. These are used to store blankets and the like, besides being used as window seats.

Often our halls are long and narrow, and

these do not lend themselves to making odd corners. A bench with a few cushions and perhaps a small table beside it is about the best we can do with such a hall.

A space always looks smallest when un-



Built-in furniture is often a great advantage

furnished, so we must not condemn a corner as being too small until we have tried putting furniture there.

I am afraid very few of us make the most of our halls and landings.

Built-in furniture is often a great advantage in small houses, because it can be made so as to exactly fit a space. Sideboards, wardrobes, divans, bookcases and washstands I have seen fitted against walls with great effect.

It sometimes happens that a door opening into a room prevents furniture being put in that part of the room. Where this is the case it is sometimes advisable to have the door split in two, so that it opens in the middle, thus the doors do not project far into the room. In some cases it is best to have the door hinged so that one part of the door folds back against the other.

The builders of ocean liners and private yachts have taught us how much may be done in a small space. It is often surprising what roominess there can be in a well-thought-out and carefully-planned cabin or stateroom.

I always have a great respect for people who are able to think of ingenious improvements for their homes and to transform something crude and unsatisfactory into something original and useful. A clever woman who had inherited a large city house was in despair over her hall. It was long and narrow, with a very high ceiling, and the staircase seemed never ending, and came to within a few feet

of the front door, taking up nearly half the width of the hall. By a clever expedient a wonderful transformation was effected. The owner had the stairs cut in half. The upper half were allowed to remain where they had originally been placed, but the lower half was turned completely around and placed against the opposite wall; the two ends were then connected by a platform that ran from wall to wall. Thus the stairs ended at the back of the hall and the front part formed a small reception hall. The space under the lower half of the stairs was used as a coat closet and a simple portiere hid the cupboard from view. The platform gave a very attractive appearance to the hall and took away from it the effect of the high ceiling. Altogether the reconstruction was a complete success.

An ingenious woman who bought a cottage with two adjoining bedrooms was distressed because one of the rooms had not a closet. So she cut the lower part of the door away and put a closet against the door that had been cut. This closet then made on one side a hanging place for skirts, etc., and on the other a projection, which with a flat top made, in the adjoining room, a useful shelf for books or flowers. A small piece of ground glass put

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into the top gave light to the cupboard. A narrow seat fitted against the projection made a convenient place to sit when changing shoes and the space beneath the seat was used as a shoe box.

Another bride who was possessed of an unusual number of wedding presents and who was obliged to live temporarily in a tiny suite of apartments, had a clever system of storing away her things. She had a shelf built in her bedroom about two feet below the ceiling. Then she bought from a millinery store a quantity of hat boxes all covered with wall papers of a pretty rose pattern. These she packed with things and put on her shelf all round the room so that they formed a pretty frieze effect. The boxes were all numbered and on the inside of her cupboard door she kept a list of just what each box contained. She bought a kitchen chair that was convertible into a small stepladder and had it painted green. This she kept in her room so that she could reach the boxes quickly and easily at a moment's notice. We can imagine what pleasure this young bride derived from her clever little plan.







A healthful and cheerful nursery

## CHAPTER XI

### THE NURSERY

"How am I to sing thy praise,  
Happy chimney corner days,  
Sitting safe in nursery nooks,  
Reading picture story-books?"

— *Robert Louis Stevenson.*

The importance of a good nursery cannot be over-estimated, for it aids very materially in the physical, mental, and moral training of a child.

It is important that a child should spend his playtime in a room that is thoroughly clean and sanitary. The furniture of a nursery therefore should be light enough to be easily moved, or far enough from the ground to allow a broom to get underneath, for a child is apt to explore every conceivable crevice and corner and there must be no dirt. It is also important to have substantial furniture, though it must not be overpowering. The table, for example, should stand firmly on four legs so that the child cannot pull it over upon him, but it should not be so massive as to be out of all

proportion to the little occupant. Charming little sets of furniture may be bought which are designed and made for children. Every nursery should have chairs and one table at least "child-size." A rug on the floor is preferable to carpet because it can be taken up regularly and beaten. The new hand-woven rugs are particularly serviceable for a nursery as they are washable.

The treatment of the walls of a nursery should be carefully considered from a practical point of view. It is a time-honored custom with children to lick the paint or paper on the wall, and so we should plan that, when they do indulge in this way, they are not made ill by poisonous paints. Moreover, we should take care that the lower part of the walls, at least, are substantially covered, so as to be proof against the kicking and hammering of little toes.

A pretty and suitable treatment for a wall is to have a dado of natural-colored burlap. Above this there could be a poster frieze. There are many beautiful ones on the market to-day. Above the frieze may be a plain colored felt. Placing the frieze thus brings it more nearly level with the child's eye and so makes it of increased interest.

A good idea is to put in place of the frieze a strip of plain paper on which can be pasted the child's pictures. When it is covered or mutilated a fresh strip of paper may be put over it.

There should be nothing in a nursery that does not either tend to the interest of a child or to his welfare.

So many nurseries are just makeshifts. The sewing-room or the den are appropriated for baby's headquarters, but no effort is made to transform them into a nursery. Think how confusing it must be for a baby to gaze on hundreds of things that he cannot understand. Instead he should have a room comparatively bare, with pictures of children and animals which convey something to his mind. A nursery should be a place where there are few temptations, and only those things which the child is allowed to touch should be within his reach.

We know that with us there are certain rooms in which we prefer to sit, the room containing our favorite books and pictures, perhaps. And so it is with a child; he grows to love his nursery and to feel at ease there. Children can be quite as happy amusing themselves as when being amused and so we should

encourage them to invent their own games. A child that can not play is not normal. In schools and institutions for mentally unbalanced children more time is devoted to teaching a child to play than to any other one thing, and the fact that a child cannot play is one of the surest signs of mental deficiency.

And now to come to the subject of cribs. The usual crib for a baby is known as a bassinette, which is decked with bows of ribbon, frills and flounces, and though these are undoubtedly sweetly pretty with all their dainty freshness, that freshness soon wears off if we live in the city, and then where is the charm of soiled and mussed finery? One of the latest English cribs is more serviceable and healthier than the bassinette, and will no doubt, in time, meet with the same favor here that it has in England. The crib is made of wood and is of simple construction and easily made. The curtains are of linen with a simple design worked on them. The linen could either be white or of some soft shade. The rings can be of either brass or wood. Metal cribs are unquestionably more sanitary than wooden ones, though often not so decorative. Care should be taken to select those of fewest parts and simplest design.

I recently had the pleasure of seeing a nursery I should call ideal. The walls are papered with the Kate Greenaway paper, so dear to the heart of every child. This paper may be bought with a varnish finish and is very durable.



One of the latest English cribs

In this very pretty children's room two of the windows have simple window seats, and there the child can climb when tired of his toys and watch the goings on of the busy world outside.

The little cage in the middle of the floor is a great help to the busy mother. Here the child can sit in safety surrounded by his toys,

and when tired of these can lean back against the side of his little fence and gaze at the pictures on the walls or tell himself wonderful stories inspired by the fire-light.

A child is indeed fortunate if there is an open fireplace in the nursery. How happy are those moments just before bedtime, when the child sits on his mother's knee, her arms about him, gazing into the fire while she tells him strange stories of fairies and princes, which he pictures among the embers.

On the mantelpiece of this nursery are photographs of the boy's little friends, and his mother often takes them down one by one and calling the children by name tells her son about them and thus implants the seeds of friendships.

You will see that this nursery is in every way beautiful and practical. But, best of all, it is perfectly in keeping with the simple life lived within its walls.

We have all lived our share in the "Child World," but, having once left it we can never return and so we can never quite enter into the thoughts and games of a child. He builds castles in the air, makes laws for his toys, and has his ideals which we can never know or understand, but we must be content to watch



the stoical way in which he goes about his play, to listen to his silvery laughter, and to wipe away the tears. We cannot re-enter the "child world," but it is our duty and our privilege to make the best possible background for it.

## CHAPTER XII

### THE KITCHEN

Housekeepers are at last realizing the importance of attractive and convenient kitchens, and the good home-maker gives quite as much time and thought to the planning of her kitchen as to any other room in the house, for she recognizes her responsibility, and knows how big a part that little room at the back plays in the family life. An unsatisfactory kitchen has so often been the rock upon which a domestic ship has gone to pieces that it behooves us to choose the safer course.

Maids are often hard to find and hard to keep, and it seems politic to make the kitchens inviting and comfortable on their account alone. We should not be content with making the kitchen as convenient as possible, but we must realize that the maid's kitchen and bedroom constitute her home, and these rooms should therefore be homelike and restful in their environment. I think we sometimes forget the importance of environment and heed-

lessly let the wonderful opportunity of brightening another's life slip by.

Since the days of our grandmothers there have been wonderful changes in the kitchens, and the many labor-saving devices make house-keeping much easier. Since time is money and wages are high, labor-saving devices will usually be found good investments. We have advanced, too, in matters of hygiene, and realize the importance of observing certain laws of cleanliness and sanitation.

There should be as little woodwork as possible in a kitchen because wood is a harboring place for germs and vermin. Wherever it is used it should be hardwood, or pine painted and varnished.

The walls of a kitchen should be treated so that they may be readily kept clean. Nothing is nicer than a well-tiled kitchen, but tiles are beyond the reach of most of us. A new wall covering has just been put on the market which seems to have great promise as a substitute for tiles. It is similar in appearance and is very light in weight as compared with ordinary clay tiling. It is about one-third the price of tiling and has certain advantages.

White woodwork is delightful for kitchens. A combination of white woodwork with blue

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walls is charming, particularly where the blue-enamelled porcelain lined cooking utensils are used; the color scheme may also be carried out in the floor covering. Yellow and white and green and white are equally pretty schemes for a kitchen.

Linoleum is the most satisfactory floor covering for kitchens, particularly if one or two rag rugs are used with it, for they protect the floor covering and help to relieve the strain of much standing. They may be washed and dried quite readily.

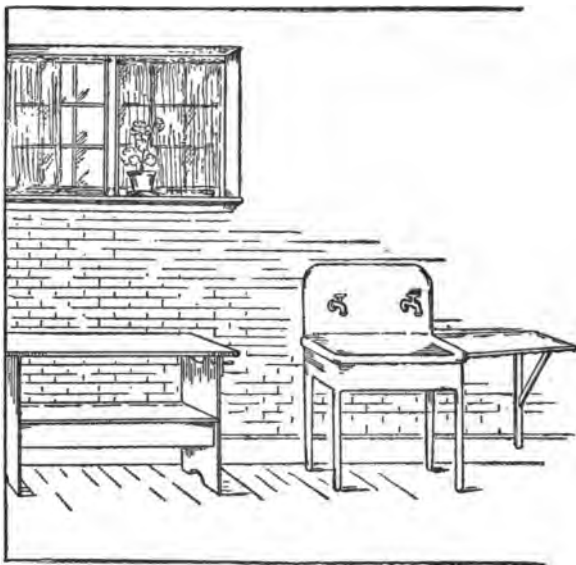
The comfort of our domestics should be thought of, and everything done to relieve aching backs and tired feet. Some housekeepers provide a 24-inch office stool, which can be bought for less than a dollar, for use while washing dishes, preparing food, etc. Such a stool is light and easily moved about, and means a great saving of strength.

A shelf, or small table, with a workbasket upon it gives the kitchen a homelike touch and often encourages the maid to hem dish-towels, etc.

A kitchen should above all things be light and airy, for the sake of health and comfort. In a small; badly ventilated room the smells of cooking cannot properly escape, and often find

their way to the other parts of the house, which is most objectionable.

Often for a comparatively small sum a hole can be knocked out of a wall, and a window put in. It is in many cases well worth while



A pretty kitchen window

to have this done. A pretty window, horizontal in shape, high up in the wall, is especially attractive, with small panes of leaded glass. A plant or two on the window-sill adds much to the appearance of the room. Such

a window allows the heat and smells to readily pass out, and gives light without taking up space.

A small kitchen is often more convenient than a large one. In France they are minute. The chef stands in one spot, from which he can cook, prepare the food on a table, reach his sink and his cupboard. We should arrange the kitchen so as to save as much running back and forth as possible.

One well-planned kitchen has a large table in the middle of the room. The sink is fitted into this, and the pipes have been carried along the ceiling and brought down. This makes dishwashing very simple.

There is usually a dresser in both the kitchen and the pantry with hinged doors. If the kitchen and pantry are small, it is a good plan to have sliding doors made for the cupboards.

Shelves should be built wherever possible as those that are not for use look pretty with a piece of kitchenware on them for decoration; or a few books, such as cookbooks or account books could be kept on them.

The curtains should be of thin dotted swiss, or some material that can be seen through and easily washed. They should be either long or half-sash curtains, and should hang straight,

for the sake of privacy. If they are thin enough, the maids can look out of the windows without having to part them with grimy hands.

The furniture of a kitchen should be simple. There should be two or three side chairs and a rocker, either all wood or with a cane seat; but the wooden ones are most serviceable. The tables should be oblong with one or two drawers. A table is sold in the stores with one huge circular drawer, which reaches nearly to the ground.

I always enjoy a peep into a kitchen, perhaps because of childish associations. Certainly there is for me a charm about a bright fire, shining pans and savory odors. There seems to be a charm about a kitchen for a certain class who acquire wealth. They furnish their homes in a way that they consider elegant, but invariably we will find all shades down in the front of the house and the good woman enjoying the cheeriness of her kitchen hearth.

A clever home-maker furnished her kitchen in the following manner. The walls she had painted with a light chrome yellow in order that the room might be as cheery as possible. The chimney-piece, back of the gas stove, was given the effect of blue tiles by a coat of white

enamel paint, which was afterwards divided by blue lines into four-inch squares. White shelves were erected to form a mantelpiece and on these were kept pieces of blue Canton China. Blue and white gingham curtains, made with valances, were hung at the windows and the same tones of blue were introduced in the tablecloths. It was one of the daintiest and most delightful rooms imaginable.

Another model kitchen is arranged in the following manner: The north side is filled by a window, the range, and the outside door. This with the adjacent east side, the mistress calls "the cooking side." Here she has arranged saucepans, broilers, and all other implements needed for cooking. The south side is filled by the door leading into the refrigerator, a closet, the baking-table and the door leading into the pantry. This she has called "the baking side," for here is the baking-table, with its bins for flour and meal, its drawers for cooking-spoons, knives and forks, and sliding shelves for baking and for bread cutting. Above it are all the utensils needed for cooking together with spices, essences and various condiments. The west side is "the cleaning side." This side has a corner shelf, on which is an electric fan, a drop-leaf table for drying dishes,



a porcelain sink with brass faucets, a nickel instantaneous water-heater, and a forty-gallon boiler of copper. Above the sink are kept cleaning brushes, ammonia, borax and all cleaning preparations. A plate rack for drying dishes, evolved from four towel-bars, is fastened to the wall behind the drop-leaf table. Plenty of shelves and everything in the open is one of the chief characteristics of this kitchen. This room was thought out by a woman with a philosophical mind and plenty of good common sense; she has carried out her ideas in the smaller details, even to the choice of her pictures. Two views of early colonial kitchens give historic continuity with the present. A photograph of a Dutch kitchen gives a touch of cosmopolitanism that is always a bond, while a picture of a famous hotel in New York shows the marvelous possibilities of a modern kitchen.

If we ask this clever home-maker whether she feels rewarded for the time and thought spent on her kitchen and whether she thinks the money she spent is well invested she will answer very heartily in the affirmative.

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## CHAPTER XIII

### THE BATHROOM

Everyone, I feel sure, appreciates the value of a well-appointed bathroom, and the desire for better bathrooms and more of them is sufficiently in vogue not to need any encouragement. We have all so often heard someone exclaim, "If I had money and could build a house of my own I should have a bathroom opening out of every bedroom for I would rather put my money into good bathrooms than anything else." This seems to be the general feeling. When we get rich we will see to it that we have bathrooms with every convenience and comfort, but what shall we do in the meantime?

A very few dollars, if judiciously spent, can go a long way towards improving a bathroom.

It is fun to plan what we are going to do when our ship comes in. I think I should choose for my bathroom a tiled floor and dado. Above the dado I should have a varnished paper in green and old rose. On the

floor one of the new bath rugs made with poster borders showing boats, hills, and windmills; this I should choose in either pink and white or green and white. For my curtain I should choose a cream madras with a green and old rose design. This would give to my window the effect of stained glass without proclaiming to the outside world the nature of the room.

Of course I should want a roomy porcelain tub with a shower-bath attachment and I should want a large and well-appointed washstand with glass shelves above, and innumerable little holders for tumblers, toothbrushes, etc. One or two cupboards with mirrored doors for towels, soap, and other toilet articles would add to the convenience of the room. Plenty of hooks on which to hang clothes and a white painted chair would about complete my dream of a bathroom.

To make the most of an ordinary bathroom is the problem with most of us, and perhaps a word or two about what others have done will be helpful.

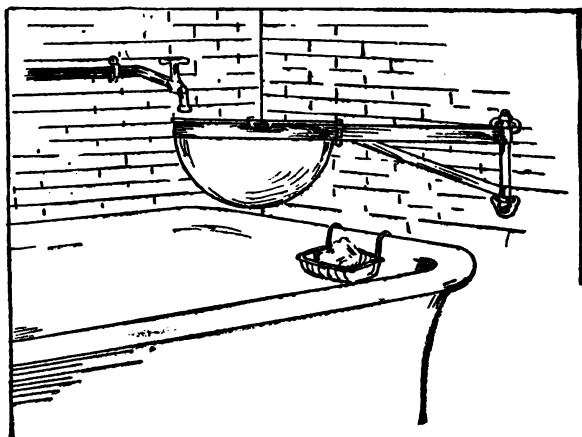
Quite a number of people maintain a preference for an all-white bathroom, but it seems to me that a little color gives warmth and cheerfulness, and the bathroom really offers

an excellent opportunity for a pretty color scheme. A clever home-maker realizing the value of color in a bathroom did over all bathrooms in the following way:

The floor and dado were of tiles and the walls were painted lightest blue, but they had become very smeary. She chose instead for her walls a varnished paper with a pretty iris design in yellow with green leaves. For the plain glass window she substituted one of leaded glass in rich tones of yellow. She made curtains of green silkoline which hung straight down at the sides with a ruffle between. The glass in the window afforded sufficient privacy by day, and at night a yellow shade was drawn. On the floor she placed a green hand-woven rug with yellow borders. As the bathroom was small, without a washstand, a board painted white was laid across the tub and a brass pitcher and basin were placed upon it. The yellow of the brass helped to carry out this charming color scheme of green and yellow.

Perhaps the best device to take the place of a stationary washstand is to tap the hot and cold water pipes of the bathtub and have new pipes made to run up for about four feet, where they end in hot and cold water faucets,

and are emptied by one projecting arm. A swinging bracket fastened to the side wall, to hold a basin, should be installed. The basin should have handles so that it can easily be lifted out of the ring and emptied. This ar-



A swinging basin for a small bath-room rangement will be found most convenient and requires no extra space.

Linoleum or rubber tiling should be used in bathrooms where the floors are poor, as they so often are in old-fashioned houses. Sometimes a thin wood carpet may be laid over an old floor, but wood is not very satisfactory for bathrooms. Carpet should never be used.

but rugs that can be easily dried and aired are always a pleasing addition to a bathroom.

Bathroom papers, a few years ago, were invariably made in tiled patterns, but the newer papers have sea gulls, pond lilies, windmills, and other appropriate scenes printed on them. Stenciled friezes can often be effectively used in bathrooms, particularly if placed just above the dado.

Sometimes when a bathroom opens out of a bedroom, it is well to treat it as a dressing-room, and use the same paper on the walls, only the bathroom walls should afterwards be treated with a transparent varnish to protect them from the dampness.

## CHAPTER XIV

### ROOMS FOR YOUNG PEOPLE

The rooms for the young people should be among the brightest in the house. Providing attractive quarters for them not only makes them more contented but helps to build that love of home which is to have such an important effect upon their future. White paint and bright colored papers should prevail. Everything in the decoration should of course be simple and suggest youth and light spirits.

One of the prettiest bedrooms I know belongs to a girl who did not have to think about dollars and cents. The room is furnished with old mahogany, every piece — from the old four poster to the dressing table with the brass handles — being a treasure in itself. The walls are covered with a plain green felt as far as the picture rail which divides the room. Above this is a rose paper with a beautifully old world look. The floor is covered with matting and on this are two or three Martha

Washington rugs in pink and green that harmonize beautifully with the wall paper. But, although such a room is beautiful I doubt whether its owner gets as much comfort out of it as does the girl who makes most of the things herself.

In marked contrast to it is another room in a country house where the furniture is of the cheapest sort but of a good simple design and painted in ivory white throughout. The room is pretty and quaint. The large box, which also serves as a seat before the window, and is used for shirtwaists, was upholstered at home with inexpensive cretonne and makes a very pretty and useful addition. Simple bookshelves also built at home and painted white are fastened to the wall and hung with green denim curtains. The colors have been carefully carried out and the room is most inviting.

A prettily-draped dressing-table adds much to the daintiness of a room, and often can be made at a very moderate cost, as the cheapest sort of a table answers the purpose. It can be draped with swiss over a colored lining, or some such white material, or with cretonne or chintz.

One girl cleverly utilized an old pair of



striped portieres to make an attractive corner for her room. One of them she fastened to the two walls in the corner so that the portiere covered a space about three feet long on the one wall and about  $6\frac{1}{2}$  feet along the other wall extending to a height of  $3\frac{1}{2}$  feet from the floor. Around the edge of the portiere when fastened tight against the wall she put a piece of white picture moulding. The other of the pair of portieres was thrown over a box couch which was pushed into the corner and the portiere fastened against the wall made a back for it that was at once appropriate, cheap and astonishingly attractive.

A very pretty work-table can be made from two tomato baskets. First nail the two baskets firmly together end to end. Line the upper basket with denim. Get a round board two inches larger in diameter than the top of the basket for a lid, cover the outside of this table with figured cretonne. To do this plait the cretonne to the top of the basket with brass nails after having made a hem for the bottom. The table should either have a ribbon or strip of the cretonne caught around the middle. The lid should be covered on the top with cretonne and underneath with denim; pin-cushions, etc., should be made and sewed to

the inside. Such a work table, besides being dainty and pretty, is very useful, as there is plenty of room to keep the sewing itself, as well as the sewing utensils, and it is very light and can be easily moved from room to room.

Corner shelves, partitions for bureau drawers, cubby-holes in the bottom of closets for shoes, are only a few of the things that the girl who is handy with tools can do, but I am convinced that the girl who once makes a few successful things for her room will be fascinated by the work.

A boy's room should be a suitable play ground for his individuality. A delightful treatment for the walls of a boy's room is to have them sheathed with wood and covered with denim or burlap, so that nails can be driven in without defacing the walls and pictures and posters can be easily pinned up. Flowered papers are to be avoided in this room, so if paper must be used have either a plain paper or one with a geometrical design. If denim or burlap is to be used green or tan would be the best color, and the choice between these two should be governed by the exposure of the room and the amount of light which pervades it. However, if green is preferred despite the fact that it makes the room rather dark, the

denim could be run to the picture rail and a light yellow felt paper put above this and also on the ceiling, which would lighten up the room considerably and give it a delightfully sunny effect. Moreover a picture rail is always a useful addition to a boy's room.

There should be shelves of some sort where the lad can stow away some treasures as his stamp album, his butterflies, his postal collection or whatever happens to be his hobby, for hobbies in a boy should be encouraged, as they help to bring out his manly traits. The athletic boy should have his weapons about, his fencing foils crossed above the mantelpiece, his gun above the door, his golf sticks in the corner, his cups and his medals here and there. Such a room as this should have strong, heavy furniture, so that in case the boy should take down his boxing gloves and have a bout with his friend nothing would be damaged — unless possibly the eyes or nose of one of the participants.

A typical boy's room I know has on the walls a dado of tapestry paper in blue, tan and terra cotta, with a plain tan felt above the picture rail. The enamel bed has an attractive cover made of a twelve-and-one-half-cent figured muslin, finished off with a heavy lace

edge. The walls are covered with a variety of things, such as advertisements, posters and photographs. Golf-sticks, baseball bats, hockey-sticks, etc. are in evidence, and the room is delightfully boyish, besides being cozy and interesting.

Another successful boy's room has its wall covered with a paper of geometrical design in green on white. Above is a poster frieze of little Dutch boys and girls. This makes an exceptionally cheery room for a youngster.

A divan is always appreciated in a boy's room, and this when piled high with school or college pillows is cozy and comfortable. If only there is room there is no reason for not having one, for it is easily and cheaply erected. A small bed or cot, not in use, covered with a Bagdad curtain, a Mexican blanket or the like, is a simple device, but if these cannot be had a few boards, a saw, a hammer and some nails, will soon make a cozy corner which will be very effective if not very soft. Window-seats and book-shelves could also be built, and in the making of these the boy's individuality would assert itself.

Carpentering is one of the finest occupations for a boy, as it trains his eye, his brain and his hands. It keeps him happy and interested

while at work. Besides it will be of the greatest use to him in later years. I know two boys who were allowed a corner of their large third-story attic as a workshop. They began by making stands for plants, stools, shelves and picture frames, for which they were often paid. Now at the ages of fifteen and seventeen they have a large and strong pigeon house and chicken coop of their own building, and are doing quite an extensive business in the selling of squabs and chicken eggs. Nearly all of their spare time is spent in enlarging or improving the houses and coops, and two healthier, happier boys could not be found.

## CHAPTER XV

### STENCILING

Of all the handicrafts stenciling appeals most to me for five good reasons. First, the art of stenciling is easily acquired; second, it can be done at little or no cost; third, it can be applied to the most inexpensive material and still give a handsome effect; fourth, if properly done stenciled materials are washable; fifth, it gives endless scope for original designs and pretty color schemes. The work itself is easy and very fascinating and I would heartily encourage every home-maker to take it up. It is invaluable for carrying out the scheme of a room both in design and coloring, and lends itself to endless uses, giving beautiful effects at little cost. The outlay is very small, and I promise that anyone who gives stenciling a trial will share my enthusiasm for the work.

The outlay is:—

2 Tubes of Oil Paint .....	14 cents
2 Brushes .....	10 "
2 Sheets Blotting Paper .....	10 "
1 Yard Stencil Paper .....	15 "
Thumb Tacks .....	5 "
Turpentine .....	5 "

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59 cents

Probably the most difficult part of stenciling is obtaining a suitable design. Those on the market to-day, sold by artist-supply stores, are as a rule suitable only for mural decoration, and therefore it is usually necessary for the craftworker to make her own design. There are some firms that sell good stencils, but I think it is best to use original designs if possible. A design may be geometrical, conventional, or realistic, but preferably geometrical or conventional, as the realistic design requires shading. Those who have no knowledge of drawing may find some difficulty in making original designs. Often a wall paper design may be adapted for stenciling, or a geometrical design can be made by folding a slip of paper and cutting, with a pair of sharp scissors, triangles and squares from the folds. This makes a very attractive tile-like border for curtains, tablecloths, etc.

After a suitable design has been obtained,

it should be traced by means of a sheet of carbon paper and a stylus, or sharp pencil, on stencil board, which costs fifteen cents a square yard, and is obtainable at artist-supply stores. When this cannot be had, a sheet of Manila paper shellaced on both sides makes an admirable substitute. The stencil paper should be at least two inches larger on all sides than the design. This margin facilitates handling, and avoids staining the hands or material. Sometimes if the design be small it is best to cut several repeats, but usually it will be found easier and quicker to lift and transfer the stencil than to cut a very large pattern.

When the design has been drawn on the stencil paper it must be cut away. To do this, lay the stencil board on a piece of glass and cut with a sharp penknife. A weighted stencil-knife, which costs seventy-five cents, is easier to work with than an ordinary knife, but a penknife if pressed down with the forefinger of the left hand will answer the purpose.

There is a great diversity of opinion as to whether paints or dyes are best for stenciling. Oil paints thinned with turpentine are undoubtedly faster than dyes, and are therefore better for curtains that are exposed to the sun, but dyes are easier to work with and have the



advantage of never stiffening or concealing the texture of the material. They are decidedly preferable for stenciling on chiffon and other sheer materials, as they give a clear, flat effect.

An easy dye to work with is sold in tubes for fifteen cents each. To prepare this dye for stenciling a small quantity of it should be squeezed out of the tube into a cup, and dissolved in hot water; after it becomes cold the color should be mixed with the white of an egg, as this prevents it from running.

Oil paints sold in tubes are most reliable, but house paints, bought in powder form and mixed with equal parts of turpentine and Japan dryer, are cheaper, and oftentimes more easily obtained. Five cents worth of powdered house paint will last indefinitely.

When using house paint, if a pale shade be desired, it is well to add a few teaspoonfuls of dextrine (a white powder) mixed with turpentine to about the thickness of milk. This gives a pale shade of the right consistency, and prevents the color from running, as it undoubtedly would, if thinned out with turpentine alone. With dyes, however, any amount of water may be added without fear of the dye spreading.

Oil tube paints may be squeezed out on a palette and used just as they come. Some workers thin them with a little turpentine; others prefer benzine, with a pinch or two of sugar of lead. It is best to use oil paints without turpentine or other solution if they work readily, but some materials require a more liquid mixture. A little experimenting is necessary to insure good stenciling.

Regular brushes are sold for stenciling and cost about fifteen cents apiece, but brushes known as "markers" which sell for five cents, when their bristles are cut so as to make them about half an inch long, make excellent stencil brushes, particularly for fine work.

Almost any material is suitable for stenciling. Linen, crash, denim, burlaps, and canvas are much used for portieres, while madras, muslin, cheesecloth and scrim make attractive curtains. Velvet, ooze leather and satin may be used for cushions, while chiffon, messaline, lawn and mull make charming gowns.

The first step in stenciling is to get an old table or ironing board. Upon this lay strips of blotting paper cut an inch or two wider than the stencil design. Then fasten the material to be stenciled firmly in place by means of thumb tacks. Lay the stencil in position





Portieres and table-cloth of dark green, the design stenciled with acid

and pin it down. The paint or dye should already be mixed in an old cup or saucer. Have



Stenciling

an old piece of blotting paper and rags at hand. Dip the brush in the color and press out all the moisture possible against the side of the

cup. Then dab the brush on the blotting paper or rag, as it is very important not to have much color in the brush when stenciling, as this would cause the color to spread under the outline of the stencil. Hold the brush firmly, well down towards the bristles, and stamp the color by working the brush back and forth in the spaces of the stencil, holding the edge of the stencil down with the left hand, as loose edges permit the color to penetrate under and spoil the outline. If, on lifting the stencil, there is any color clinging to it, wipe it off with a rag before placing it to continue stenciling.

When stenciling has been done with dyes, it should be left to dry and then pressed. Lay several thicknesses of damp cloth over the work and press with a hot iron. This will help fix the colors, but stencil material must always be laundered with care. Paint must be left to dry for at least a day before pressing. When washing a stenciled article, it is important to do it quickly in light suds made of a good soap; it should be rinsed and hung to dry immediately and ironed while still damp.

The ties of a stencil are liable to get broken, and sometimes it is necessary to cut a fresh

design, but usually the stencil can be mended with adhesive plaster. In some cases it is advisable to put on a patch of the stencil paper by means of the plaster and to re-draw and cut out the portion of the design that has been destroyed. Small designs can be quickly re-cut, but for large designs this method of patching and mending will be found very helpful.

Stenciling is much used for mural decoration. Usually a small tile-like border is stenciled around the trims of doors and windows. This form of decoration does not appeal to me, but stenciled friezes and panels if well designed can produce glorious effects far superior to the commonplace treatment usually seen. The simplicity of the detail of a stencil design makes it possible to have motifs of all kinds from flowers, fruits and trees to ships, birds, mountains and rivers and even people. Sun-bonnet lassies, for instance, are particularly charming for nurseries. Appropriateness of design should be thought of in stenciling. A friend of mine who has an old-fashioned country home known as Pine Hill Farm has chosen for the window of her front door a curtain stenciled with a design of pine cones.

Fruit motifs are charming for dining rooms. The grape, the pineapple, and the orange, lend

themselves particularly well to conventional treatment.

For bedrooms flower motifs — poppies, roses, nasturtiums, etc., are bright and dainty.

Designs of sailboats, water lilies, crabs, fishes, shells, and so forth, can be used to good effect in seaside cottages.

Stenciling on wood is an innovation that is fast taking the place of burnt wood. Art Nouveau touches on furniture, mantelpieces, book-racks, etc., enhance the appearance. White painted furniture with a little Dresden design in green and pink stenciled on it is charming for bedrooms, while green stained furniture is enriched by a bolder and more conventional treatment. Any decoration of this sort should be used with great restraint, but if discretion is used in both design and coloring, artistic results will be obtained. There are a number of smaller wooden pieces that adapt themselves to this treatment; among them may be mentioned serving trays, book-racks, glove boxes, chess-boards, clocks, picture frames and bowls.

Leather can be successfully treated by stenciling a pattern and afterwards grooving an outline with a tool. Cardcases, centerpieces, book-racks, soft pillows, etc., can be treated



in this way very effectively. Bedspreads with a stenciled valance are charming, and the touch of color in no way detracts from the daintiness of the room, but yet brings the bed into the scheme of decoration. For an old-fashioned four-post bed a little pattern of flowers falling from a basket or other old-world design is delightfully quaint.

Stenciling may be applied to many other things, including tablecovers, sideboard cloths, bureau scarfs, table stringers, etc.

The fact that stenciling can be put to so many uses, requires no elaborate outfit and can be done at comparatively little cost with ease and rapidity makes it an art that every home-maker should know, and I feel sure that those who undertake it will thoroughly enjoy the work and find in it a delightful opportunity to express their individuality.

I am going to end this chapter with an extract from the letter of a clever woman who has had some original experiences with stenciling.

"One of the things I became much interested in through reading the art magazines was stenciling. I did quite a little experimenting and was so successful that I boldly determined to stencil a frieze. So I drew a

little design myself. I really cribbed it from a nursery wall paper frieze, but all the same I did draw it and I cut the stencil for it too. The design is just a flower pot with a little tulip plant growing out of it. I had the lower part of my wall papered with a plain yellow felt and the frieze and ceiling painted ivory-white. Then I stenciled my design around the frieze, keeping the little flower pots about a foot and a half apart. The flower pot is done in terra cotta, the tulips in yellow and the leaves in green and it really is just about the most effective thing I ever saw.

"I didn't tell Arthur I was going to stencil the frieze and I shall never forget his look of surprise when he came home and caught me in the act. The work was so fascinating I had forgotten all about the time, although it was nearly dark, and there I was perched on the very top of the ladder in a pair of blue overalls. Arthur was so delighted to see his wife playing artist that he dashed up the ladder and folded me in his arms, but the ladder seemed not to approve, for it dropped us gently on the middle of the bed, where we lay laughing like two silly children.

"Arthur insists upon showing my frieze to everyone who comes to the house, and he al-

ways describes very graphically just the costume in which he found me. Of course, outwardly I am beseeching him not to tell, while inwardly I bless him for his persistency. For it does make me feel proud to have painted a decidedly good-looking frieze."



## CHAPTER XVI

### HOME CARPENTRY


There is something very fascinating and exciting about carpentry, and the noise of the hammer and the buzz of the saw are music to the worker. There is many a clever woman who can make remarkable pieces of furniture and who can place her knee upon a board and saw great planks of wood with agility and grace, but, although I would encourage the home-maker to do carpentry work and to learn to handle tools, I think if it is possible to enlist the service of the man of the house, it is better to do so; better for many reasons. In the first place he will in all probability make a better craftsman, and secondly, it is an excellent opportunity to gain his real interest and co-operation in home-making, moreover the occupation is a healthy one, and he will doubtless be the better for it.

I am afraid some home-makers often feel that the man of the house is a cold, unemotional creature, quite incapable of æsthetic enjoy-

ment. But let us not condemn him until he has had a fair trial. With tact and enthusiasm we should invite his services, and, who knows, success may stir him as perhaps it did us, and we will have all we can do to keep pace with him. The best and noblest home-making is achieved when two loving workers advance hand in hand.

Let me quote here from the letter of a bride who knows the joy of home-making. "I think furnishing and arranging a house is just about the most enjoyable thing I ever did. When we first moved into our dear little house it was by no means entirely furnished. We had some pieces that were given us as wedding presents, some that we had picked up second-hand, and a few things that Mother had lent us. But the rooms looked pretty bare.

"George became so much enthused about making the house attractive that he turned a corner of the cellar into a workshop and bought tools and lumber. The first thing he did was to put a shelf on the top of the dining room door leading into the pantry; then we painted it white to match the rest of the woodwork and arranged some decorative plates on it. This added so much to the room that we decided to put a shelf in the wide doorway



with the folding door which leads into the hall. As this door reached to the ceiling we put the shelf across the doorway about a foot and a half below the top. The shelf could not be very wide, on account of the door, but we made it extend about three inches into the room. After painting it we put several big pieces of pottery upon it.

"We are perfectly delighted with the shelf, for it makes the doorway such a pretty proportion and looks stunning from the hall as well as from the dining room.

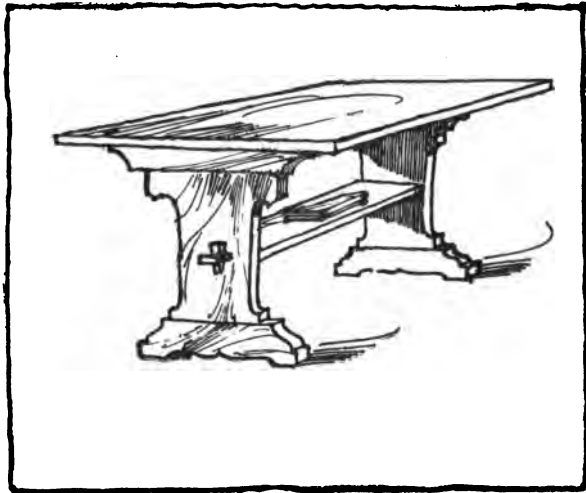
"George has made several stands for plants, and I have sandpapered and stained them.

"Around the fireplace in the den George built some attractive bookshelves which have transformed the commonplace mantelpiece."

"I am not really supposed to be at home to callers yet, but all the same a good many seem to drop in of an evening. So I put on a pretty dress and sit sewing peacefully till the clock strikes nine. Then if nobody has appeared I fly upstairs and change my dress and join George in the cellar. I could never have believed a year ago that I could get such pure delight from this sort of thing, but they do say

that marriage changes us and I surely believe it."

In this chapter I shall not attempt to go deeply in the subject of carpentry. I know of some clever craftworkers who have designed and made every piece of furniture that went

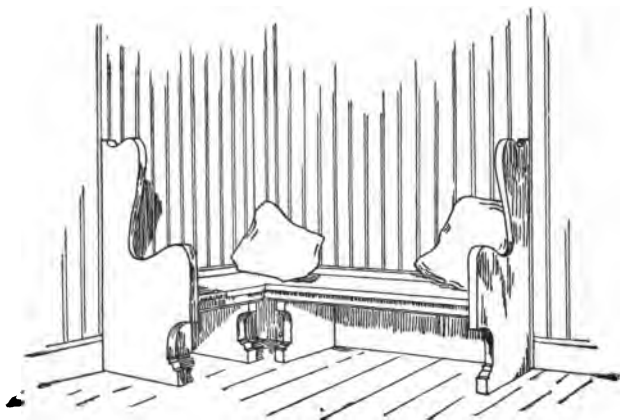


A sturdy mission table for a living-room or hall. The top is pivoted, and it may be converted into a hall seat

into their home, but most of us have not the ability or time to do much in the way of making furniture and we would probably find that most homemade pieces are a luxury rather than an economy. There are exceptions, of

course. For instance, garden furniture, made from the boughs, with the bark left on, can be made quickly and cheaply, particularly if it is possible to get the boughs from one's own grounds, or a nearby wood.

Some simple pieces of furniture, such as



An attractive and cheap corner seat

chairs, stools, screens, etc., I admit, often will repay the time and labor spent on them.

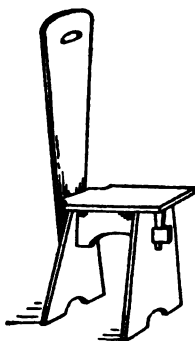
But home carpentry is chiefly useful to the home-maker because it enables her to be "the handy-man about the house," and to put up a shelf, mend a chair, build a window seat, make a flower box or do any of the hundred and one little things needed in every home.



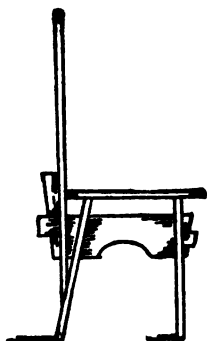
An attractive corner seat will often add much to the appearance as well as to the convenience of a room. A simple one can readily be erected at home. It will be particularly easy to make if a window comes near the corner and if the doorway is in the center of the other wall. A seat can then be run from the window to the corner, and from the corner to the doorway and finished off with a winged end. Having the window and the door to which to fasten the seat there will be no difficulty in making it secure, if a strong support is placed at the corner where the boards join. These ends need not be mitered if cushions are to be used, but the square ends should be firmly braced. Two loose cushions should form a seat and a piece of the same material with which they are covered may be fastened to the wall over a padded back made of unbleached muslin and moss, or other cheap filling, and may be finished off at the top with a shelf or two for books. This would make a decorative corner seat and bookcase combined for a very small sum.

I know a clever craftworker who has thought out several original ideas in the construction of his chairs. He considered it essential to give his furniture sufficient strength

to withstand racking at the joints combined with lightness of weight. He has solved the problem of simple chair-construction by the substitution of one piece for several glued up pieces. Thus some of his chairs are made of but three pieces. He has followed the loose key method of construction in its simplest



A chair in five pieces



A chair in five pieces —  
side view, showing  
method of fastening.

form. Most of the furniture is made from plain sawed white oak, which he claims has a beauty surpassing quartered oak if properly selected. The furniture is made without glue or nails and only a few of the pieces have screws, yet the furniture is most substantial.

In making furniture of this sort it will be found a waste of time for the worker to saw

the flat pieces out of the wood, for this can be done quite cheaply at the saw mill. The pattern should be drawn by means of a tracing paper on the lumber and care should be taken to plan so as to make the wood go as far as possible, but at the same time the endeavor should be to make the figures in the grain well placed in relation to the pieces to be cut.

The furniture I have alluded to is as attractive as any I have seen of its kind and yet its simplicity of construction makes it perhaps the easiest and most satisfactory for the amateur craftsman to undertake.

I have seen some very clever pieces of improvised furniture, such as sideboards, made from kitchen tables and bookshelves. One sideboard, I remember, was made from an old bureau. Pretty dressing tables have often been made from old tables covered with cretonne, and divans are a very favorite form of improvised furniture. There is much to be said in favor of bringing discarded things into use. But let us beware. Making something out of nothing is so fascinating that we are sometimes carried away by the mania and clutter up our homes with useless things, sacrificing our comfort and even our safety.

I have often laughed over what Jerome says

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on the subject, and shaken my head sadly over it too, for there is much truth in what he writes.

"I can remember when there was in great demand a certain periodical yclept *The Amateur*. Its aim was noble. It sought to teach the beautiful lesson of independence, to inculcate the fine doctrine of self-help. One chapter explained to a man how he might make flower pots out of Australian Meat Cans; another how he might turn butter-tubs into music-stools; a third how he might utilize old bonnet-boxes for Venetian Blinds; that was the principle of the whole scheme,—you made everything from something not intended for it, and as ill-suited to it as possible.

"But the thing that *The Amateur* put in front and foremost of its propaganda was the manufacture of household furniture out of egg-boxes. Why egg-boxes, I have never been able to understand, but egg-boxes, according to *The Amateur*, formed the foundation of household existence. With a sufficient supply of egg-boxes, and what *The Amateur* termed a "natural deftness," no young couple need hesitate to face the furnishing problem. Three egg-boxes made a writing table; on another egg-box you sat to write; your books were ar-

ranged in egg-boxes around you,—and there was your study, complete.

“For the dining room two egg-boxes made an over-mantel; four egg-boxes and a piece of looking glass a sideboard; while six egg-boxes with some wadding and a yard or so of cretonne, constituted a so-called “cosy corner.” About the “Corner” there could be no possible doubt. You sat on a corner; you leant against a corner; whichever way you moved you struck a fresh corner. The “cosiness” however, I deny. Egg-boxes I admit can be made useful; I am even prepared to imagine them ornamental; but ‘cosy,’ no.”

A workshop and a supply of lumber in the attic or the cellar will be a necessity for every home-maker who wishes to work out her own ideas. One of the delights of a workshop is to be able to go to it in all the glow of our enthusiasm and meet our needs as they arise.

The following are a few practical suggestions for making rustic furniture suitable for the garden or porch. This furniture should make a strong appeal to the amateur craftsman, for its rough exterior hides defects in joining, and there is not the same need for well seasoned and carefully prepared lumber.

One of the sketches (see page 17) shows a rustic swing seat. This is a cross between a couch and a hammock, and can be swung from the ceiling of the porch, from a stout branch in the garden, or in the living room of a camp or bungalow.

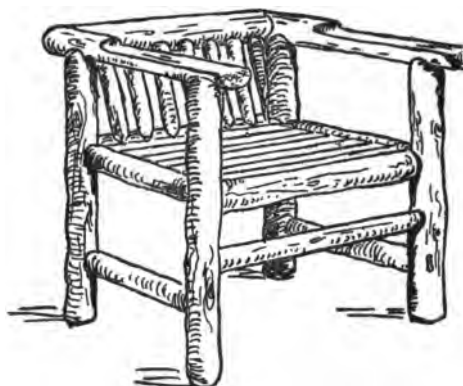
Cedar is the best wood for rustic furnishing, though other soft woods may be used. White birch is particularly picturesque if the bark is left on, and when combined with dull green furnishings makes a charming color scheme for a porch.

It will be noticed that in the seats shown the furniture has been smoothed off where a flat surface would add to the comfort, and this has been done without detracting from the picturesque appearance. This furniture is put together with stout tenons, and of course no glue is permitted, for the pieces must stand both rain and sun. They will, if rightly made, last a lifetime.

The pieces required for making the swing seat are as follows:

	No.	Length.	Diameter.
Front Posts .....	2	14"	2-1/2"
Back " .....	2	24"	"
Seat Rails .....	2	90"	"
" " .....	2	26"	"

	No.	Length.	Diameter.
Back Rails .....	2	82"	2-1/4"
" Uprights .....	21	15"	2"
Arms .....	2	27"	2-1/2"
End Uprights.....	10	15"	2"
Seat Slabs .....	19	24"	2"x1"

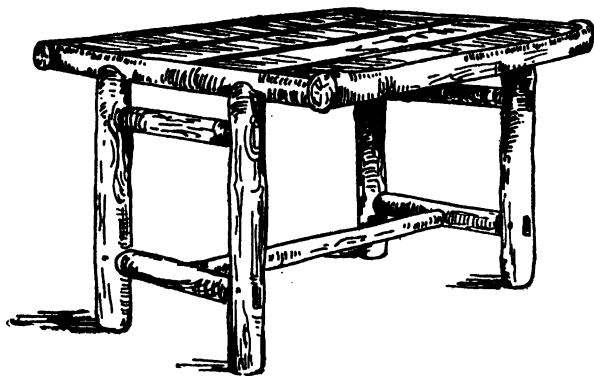


A rustic chair easily made

The sketch above shows a rustic chair. The required pieces for it are: —

	No.	Length.	Diameter.
Legs .....	4	30"	2-1/2"
Arms .....	3	28"	"
Seat Rails .....	4	28"	2 3/4"
Stretchers .....	4	28"	2"
Back Uprights .....	7	15"	1 1/2"
Seat Slabs .....	7	24"	2"x1"

The table shown has a top of hewn board to furnish a smooth surface for Lamp, Books, Basket or Tea Service. The mill bill of stock for this table is:—



A simple porch table

	No.	Length.	Diameter.
Top Boards .....	4	46"	8-½"x1"
Top Rails .....	2	38"	3"
" " .....	2	50"	3"
Legs .....	4	32"	3"
Stretchers .....	4	20"	2-¾"
" .....	1	48"	2-½"



## CHAPTER XVII

### HOMEMADE RUGS

There has been a great revival of late years in handmade rugs, and beautiful rugs are being produced along the lines of those made by our ancestors, only of more carefully chosen colors and designs. This revival is largely due to the efforts of a few philanthropic women who have started industries among the farmers' wives in order that they might have profitable employment during the winter months. The Arts and Crafts movement has given the revival its co-operation and helped to make the rugs popular among the cultured classes.

The making of these rugs, however, is by no means confined to the farmers' wives, but women of all classes have taken up the work and find it delightfully absorbing. The making of these rugs should prove a blessing to the home-maker from the standpoint of both art and economy. Some of them are so easily

made that the children can be taught to make them, and so pass many happy and profitable hours over the evolution of a rug.

The hand-woven rugs which have lately come into such popularity are a development of rag carpeting. They are made on hand-loom out of rags or new material torn into strips and woven.

A number of hand-loom are to be found stored away in cellars and garrets and often these can be bought for a few dollars, or looms can be picked up for a small sum in the mill districts, but if these cannot be had, new looms can be purchased, a fair price to pay being \$25.00. A loom erected in the home should prove a great delight, for weaving is a healthy occupation that does not require straining of the eyes nor of the back, but one may sit at a loom for hours at a time without tiring — and yet weaving is a good exercise.

If it is not possible to erect a loom or give time to weaving, a rag carpet weaver can often be found who is willing to weave into rugs the rags we have prepared, and to follow suggestions, so that we are able to have our own designs and color harmonies carried out, but if it is possible to possess a loom I heartily

recommend it, for there are greater possibilities for creative work, and weaving is such a pleasant occupation.

Recently, during the summer months, I spent many pleasant hours at a small handloom which was erected on a veranda at the back of the house; screened by vines, but with a view of the garden, I was able to enjoy weaving in the open air.

One of the most important items to be considered in the making of these rugs is the material to be used. The old rag carpets were made of rags sewn together regardless of shade or mixture, and woven on a warp of vivid coloring. The charm of the new rugs is that they can be made in any color and so are useful in carrying out the scheme of a room. For instance, in a bedroom papered with a design of violets, the rug could be made of violet colored material with white borders. Although it will be found, when making rugs in any quantity, that it is usually cheapest to buy unbleached muslin, duck, percale, denim, cretonne, etc., by the piece. Rags from the rag-bag can be used in making the rugs. It is best to sort the colors, putting all the black together, etc., but the white and light colors may be sewn together and these can afterwards be

died one color. Home-dyeing is of the greatest advantage to rug-makers. Some workers purposely do the dyeing unevenly so as to get a mottled effect in the finished rug.

The cutting and sewing of short rags is a somewhat tedious proceeding, and some women whose time is valuable, but who wish to put their personality into their rugs, find it best to buy material in large quantities. It can then be torn very readily. A quicker way still is to take a 40 or 50-yard bolt of material and after the board has been removed, roll it tightly and tie it with a string to keep it in place. It is then cut with a very sharp carving-knife like a loaf of bread. The strips should as a rule be about an inch wide, but with heavy material, such as denim, they may be about half an inch in width, while thin materials must sometimes be cut as wide as an inch and a half.

It will be seen that the cost of the rug is largely dependent on good buying. Some rug-makers have been able to open accounts with a wholesale house, and have bought up "seconds" or bundles of remnants. These bundles contain lengths of from two to five yards. If these pieces are sewn together by machine, they can readily be torn afterward, if scissors are at hand to cut the seams. After

the material has been torn and cut into strips it should be rolled into balls.

If it is necessary to sew the rags by hand care should be taken to sew the rags firmly and neatly, as it is important that no rag ends should be seen in the finished weaving.

The choice of warps is an important point for consideration. Colored warps are very effective. I have seen dark blue rugs woven on a green warp and the iridescent effect of blue and green was most artistic. White rags woven on a Delft blue warp make a delightful rug, and the dark warp is a protection to the woof, so that the rugs keep pretty and fresh for a long time. But the difficulty with colored warps lies in the fact that it is almost impossible to buy colored warps that will not fade or run when wet. Besides it is hard to choose a colored warp that will look well with all colors, and since warping a loom is a long and tedious performance it will be found hardly worth while to put in a warp of less than fifty yards. Some weavers have found string colored warps to be very satisfactory, and indeed there is much to recommend them, but if the rugs can be made of fast dyed rags or washable materials white warps would be my choice, as rugs made in this way are fadeless

and washable. Moreover, rugs can then be made of any color combinations and the effect of the white warp is both dainty and artistic.

It would not be possible here to explain satisfactorily the mechanism of a loom or to give instructions for weaving, for a loom must be seen to be understood, but I should advise anyone who buys or inherits a loom to get a rag carpet weaver to thread up the loom and to show how the weaving is done. Rugs made of one color, with borders of white or of a darker shade than the body of the rug are the simplest rugs to make, but not the least effective. Two-toned rugs can be made by twisting two strips of different shades together when winding the balls. White twisted with a color also gives a charming hit-or-miss appearance when woven. This effect can also be obtained by using checked or flowered materials.

The rugs should have a knotted fringe at the ends. This is made by leaving six inches of warp at either end of the rug, which should afterwards be knotted. Here is another opportunity for individual work, as clever designs for knotting of the fringe can be thought out. The knotted fringe is not only

useful in keeping the rug from raveling, but is also a very attractive feature. It is advisable to weave about an inch at each end of the rug of warp used as woof. This makes a firm foundation for the fringe, and prevents the rugs from loosening or raveling before being knotted.

In making rugs it will be found that about two and a half pounds of material is required for making a square yard of weaving, or from 5 to 7 yards of new material. But since the materials vary so much in weight, it is advisable to weigh the rags before weaving, so that it is possible a second time to estimate correctly how much material will be required for the desired rug. It will be found that a rug shrinks up a few inches when taken out of the loom and so this shrinkage must be allowed for.

There is no end to the variety of charming effects that can be obtained by good color combinations and well designed borders, and the labor spent on them is well worth while, since the rugs will last for years. We all know the durability of rag carpeting made from worn-out clothing, and it stands to reason that the rugs made from new materials should wear even longer.

The evolution of the old-fashioned hooke'

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rug has resulted in a product known as the Abnakeé rug. Two clever women who realized the durable qualities of the old-fashioned rugs and their possibilities, started a little community for making these rugs along artistic lines. Formerly salesmen, who knew nothing of art, sold designs stamped on burlap from door to door. A dog on a mat, a horse's head, or a bunch of roses, such realistic designs were sold in all parts of the country. As they were about the only obtainable patterns, the women eagerly bought them and did their beautiful work over these wretchedly designed patterns.

The revolutionized pulled rug is made from new flannel dyed in beautiful colors. The designs, taken from Indian motifs, are simply and carefully planned and are worked up in many rich strong colorings. The method of making the new rug, is, however, almost the same as that of the old-fashioned pulled rug. The design is first stenciled on burlap and is then placed in the frame made for that purpose. As only a portion of the rug can be done at one time, one corner is fastened into the frame and moved when it is completed. The flannel is pulled through the open mesh of the burlap in a series of loops. This may be done with either a coarse crochet hook or a little wooden



machine sold for the purpose. The latter which is used on the wrong side goes over the ground very quickly. The point is dug into the work and the top half is moved swiftly to and fro. A skilled worker can move it along leaving a trail of loops behind as quickly as one could draw, so that it is a great saving of time in comparison with the old-fashioned method of pulling up the loops with a crochet hook. In olden times the more symmetrical the loops appeared the better the work was considered, but irregularity is preferred to-day and this is gained by all the loops not being of the same size. The top of the rug is gone over with sharp shears so as to make at least half of the loops have ends; this gives it a much softer texture than if all the loops were of the same height. In the old-fashioned rugs, straight, even rows of loops detracted from the design. To-day they are done up and down and across and in every direction to gain irregularity. The patent machine can be bought for less than a dollar and careful directions for its use are sold with it.

Braided rugs may be made from old rags at little or no cost and these are very quaint and durable. This variety of handmade rugs has been revived of late years, and the little

round and oval shaped ones are like those made by our ancestors in colonial days.

When making braided or plaited rugs the rags should be torn into strips from one to two inches wide and a yard or two long. The width of the strips should be dependent on the weight of the material; if fine material is prepared in wide strips and heavy goods in narrow ones a variety of materials can be used in the same rug. When braiding the strips we should fasten the ends firmly to a chair and then braid in the ordinary manner. It is important not to have the strips too long, for it is easier to join the pieces as we go along. If one strip is always shorter than the other two the plaiting never becomes entangled. Some people plait quickly and roughly, leaving raw uneven edges. This gives a somewhat barbaric appearance which some workers think an improvement over a more finished rug. This does very well for cottages and bungalows but as a rule I prefer them to be carefully plaited. So when braiding I take pains to fold in the edges of the material and this makes a neater and more substantial rug. When a sufficiently long braid has been prepared, it should be coiled into a round or oval shape and sewn tightly in place.

These rugs can be made in any color. For a rose bedroom a dainty rug can be made by plaiting two strips of old rose with one of white or a soft green could be used with the pink. Two-toned green makes a pretty rug for almost any room, while red and black make a strong rug for a den.

A rug somewhat similar to the braided rug is crocheted. This is made by crocheting long strips of outing flannel, or other soft material with double crochet stitch over rope. Rugs can be made without the rope, but these get very flat when walked on; the method of crocheting over rope is a more enlightened way and makes an exceedingly firm and durable rug.

Old chenille curtains can be unravelled and the chenille used for these crocheted rugs. Since chenille curtains are condemned by good taste this idea should be helpful in banishing them and at the same time putting them to good use.

Rugs of round or oval shape will be found to be very useful for filling certain spaces. For instance, I know a square vestibule that has a round crocheted rug in it, and the rug looks as if it were made for the place, so well does it adapt itself.

Both the plaited and crocheted rugs are suggestive of colonial times, and so are particularly attractive in rooms with high settles, ladder-backed chairs and other simple furnishings that remind us of earlier days.

## CHAPTER XVIII

### STAINING AND PAINTING WOODWORK AND FURNITURE

A little knowledge of staining and painting and a little courage always stand the home-maker in good stead. So often a coat or two of paint will transform a piece of furniture, and the home-maker who has the ability to renovate can furnish her home for a mere song by buying furniture at junk shops, auction sales and in the raw state. I think if more women understood about the finishing of woodwork there would not be so many in-artistic homes to-day. To be sure, much has to be endured in a rented house, but a little chat with the landlord will often work wonders. I know of a case where a family moved into a rented house, the woodwork of which was light oak. Their dining room furniture was black oak with a dull ebony finish. The family were in despair, for their old dining room had been their pride, with its black woodwork and bold

green wall paper. They had asked the landlord before they took the house if they might stain any of the woodwork, but he had refused his permission. They had hoped, however, that portieres and curtains would conceal most of the objectionable woodwork but such was not the case. The china closet made a poor setting for the decorative china in contrast with the former black one, and the room was hopeless to a degree. Finally in desperation the daughter of the house called on the landlord and told him her difficulties. She pointed out how inartistic highly polished light oak is at best and assured him that anything he would permit them to do would add to the artistic value of the house. The landlord at length succumbed, and she, after removing the varnish with ammonia gave the woodwork a coat of dull black stain which quite transformed the room.

An old desk bought at a junk shop for \$1.50 was almost black with age. The owner first filled up the cracks with putty, then painted it a light yellow. When this was dry she treated it to a coat of green water stain, then rubbed it down with pumice stone and water. The result was excellent, the yellow paint showing faintly through the stain gave a light effect

almost identical with the effect produced by the stain upon new wood.

Oak furniture can readily be stained and the grain of the wood, remaining visible, lends quality to the piece. The hideous ash furniture so much in evidence can be stained over the varnish to good effect though it is always best to revarnish it. It will require two coats and the first should be allowed to dry thoroughly before the second is applied. Then, if the piece is too shiny it should be well rubbed with a finely ground pumice in water.

Stain can be purchased at any paint shop in small cans for about 20 cents, and one can should be sufficient to do two or three large pieces of furniture. Care must be taken to apply the mixture in thin even coats, and to see that no drops are allowed to run down. The stain will invariably require thinning with turpentine so as to facilitate the work. Any amount of turpentine may be added if lighter shades are desired. Stain is particularly adapted to unpainted wood — to window boxes for instance. On wood that has not been previously varnished it has no annoying gloss. When paint is used in place of stain, it is advisable to have the last coat flatted with turpentine to take off the shine.

When staining several pieces of furniture for one room, it must be borne in mind that the various kinds of wood take the stain differently, and so unless the pieces are all of the same wood it may be difficult to make the pieces match.

In finishing woodwork with an open grain, such as oak, a paste filler should be applied. The following are open-grain woods, and should be filled: mahogany, oak, ash, baywood, chestnut, black walnut, rosewood and butternut. The close-grain woods, which under no circumstances should be filled are birch, cherry, maple, holly, white pine, southern pine, red cedar, basswood and magnolia.

If the woodwork of a house is new it is an easy matter to treat it successfully. Often tenants renting a new house arrange to have the woodwork left unfinished or to have it treated to suit their own taste. There would be less of the ugly highly varnished light oak to be seen if more tenants were insistent about having artistically finished woodwork.

When renovating woodwork or floors that have previously been stained or varnished, it will be necessary to apply a good varnish remover. This should remove shellac, paint and wax equally well. This method of cleaning



also removes the filler from the pores of the wood and so it will require re-filling.

A varnish remover is sold which is a splendid preparation; it is more pleasant to work with than ammonia. This should be applied with a brush and allowed to remain on the wood for some little time. Many workers prefer to leave it on for twenty-four hours, but this is not necessary. After the solution has been applied the woodwork should be gone over with a putty knife to remove the old stain. The wood will then be clean and bare so that the new finish may be put on.

First, the woodwork should be gone over with a paste filler (unless the wood is close-grained). Then a coat of stain should be given. When this is dry the woodwork should be given a dull wax finish. The wax can be prepared at home by shaving beeswax and mixing it with turpentine, this should be allowed to dissolve on the back of the stove. It should be about the consistency of lard when dissolved. The wax, however, can be bought ready prepared and is no more expensive than the homemade preparation. It should be rubbed on with a cloth, the more "elbow-grease" going into the work the better.

Some people object to the wax finish on

floors because of the slipperiness, but there are finishes on the market which give nearly the same effect and have not this objection.

White paint I mention last, but in my estimation it stands first, white painted rooms lend themselves to so many styles of decoration and are so serviceable and cheery. Bedrooms with white woodwork and furniture with cretonne cushions and hangings have always an irresistible charm for me. When painting furniture it is not necessary to use a filler; but two or three coats of paint will be required. Some people use an ivory-white enamel but I prefer ordinary paint without the high gloss. I wish there might be an epidemic of white woodwork and furniture that would help to wipe out light oak.

# INDEX



# INDEX

	PAGE
APPLIQUE . . . . .	98
ARRANGING A ROOM . . . . .	67
BASKET-MAKING . . . . .	110
BATHROOM, THE . . . . .	144
"    COLOR SUGGESTIONS . . . . .	145
"    CONVENIENCES . . . . .	145
"    PAPERS FOR . . . . .	148
"    RUGS . . . . .	145
BEDROOM, COLOR FOR . . . . .	62
BEDSTEADS . . . . .	46
BOOKCASES AROUND DOOR . . . . .	122
BOY'S ROOM . . . . .	152
BURLAP FOR WALLS . . . . .	29
CALCIMINE . . . . .	30, 31
CANDLESTICKS . . . . .	108
CARPENTRY AT HOME . . . . .	161
CARPETS, COST . . . . .	48
"    PATTERNS . . . . .	48
CEILING, HIGH, HOW TO HIDE . . . . .	22, 127
"    HOW TO TREAT . . . . .	31
CHAIRS, CHOOSING . . . . .	43
"    HOW TO ARRANGE . . . . .	71

	PAGE
KITCHEN CONVENIENCES . . . . .	140
"    CURTAINS . . . . .	141
"    FLOOR . . . . .	138
"    FURNITURE . . . . .	138
"    PLANTS IN . . . . .	139
"    WALLS . . . . .	137
"    WOODWORK . . . . .	137
LACE CURTAINS . . . . .	83
LAMPS . . . . .	108
LEADED GLASS WINDOWS . . . . .	87
LEATHER FOR WALLS . . . . .	28
LINOLEUM . . . . .	50
"    BATHROOM . . . . .	147
"    KITCHEN . . . . .	138
MANTEL, WELL DECORATED . . . . .	74
MATTING . . . . .	50
MUSLIN CURTAINS . . . . .	83
NURSERY, THE . . . . .	129
"    CRIB . . . . .	132
"    FRIEZE . . . . .	130
"    FURNITURE . . . . .	130
"    PICTURES . . . . .	131
"    WALLS . . . . .	130
ORNAMENT, SIMPLICITY . . . . .	99
ORNAMENTS, ARRANGEMENT OF . . . . .	110
"    DECORATIVE . . . . .	103
"    WHEN NOT ORNAMENTAL . . . . .	104
OUTWARD APPEARANCE . . . . .	9

# INDEX

205

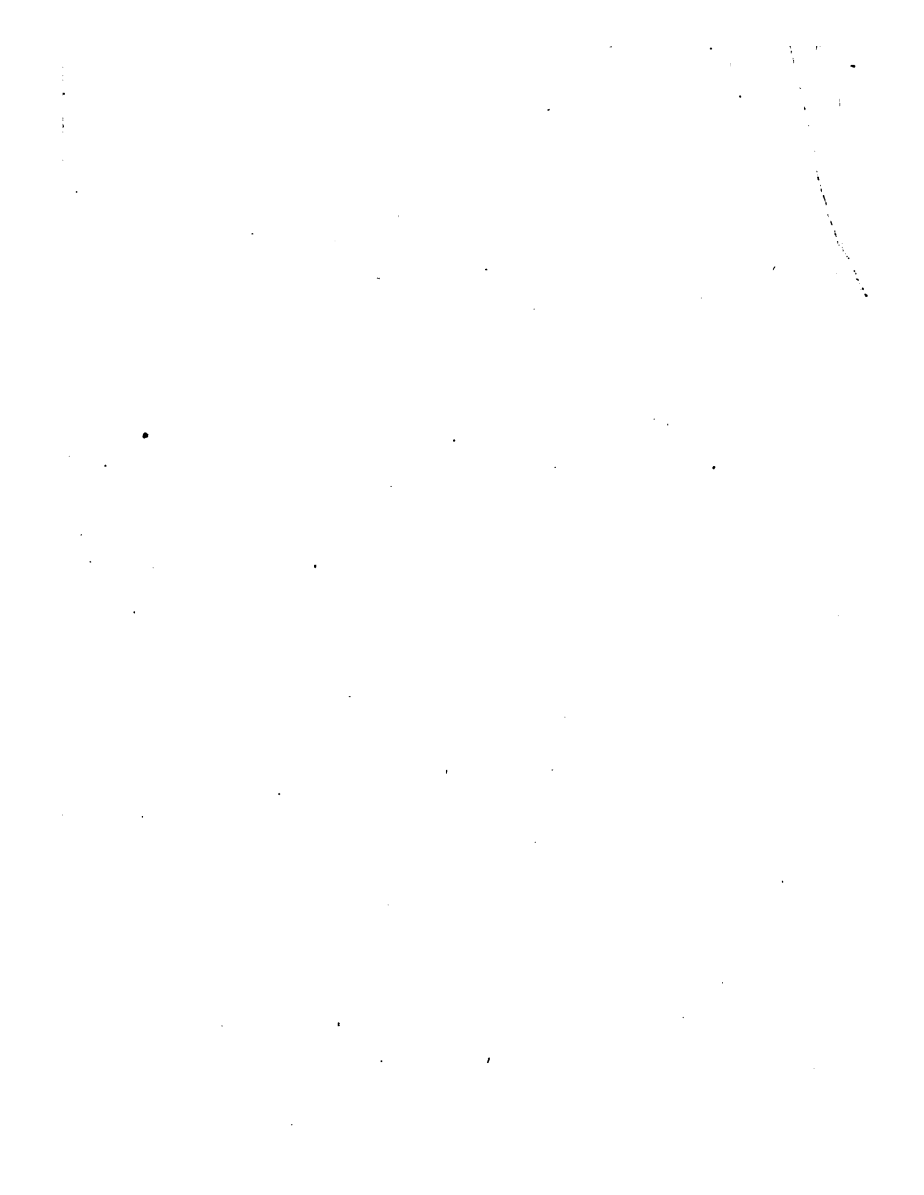
	PAGE
PAINTING WALLS . . . . .	29
"    WOODWORK AND FURNITURE . . . . .	193
PIANO, CASE . . . . .	45
"    HOW TO ARRANGE . . . . .	123
"    HOW TO PLACE . . . . .	71
PIAZZA, SEE PORCH . . . . .	18
PICTURES, HOW TO ARRANGE . . . . .	75
"    NURSERY . . . . .	131
PLANTS IN WINDOW . . . . .	85
PLASTER CASTS . . . . .	109
PORCH, BENCH . . . . .	17
"    HOW TO FURNISH . . . . .	16
"    RUGS . . . . .	18
"    SWINGING SEAT . . . . .	17
PORTIÈRES . . . . .	92
"    APPLIQUE . . . . .	98
"    EMBROIDERED . . . . .	100
"    HAND-WOVEN . . . . .	96
"    HOW TO HANG . . . . .	101
"    MATERIALS FOR . . . . .	93
"    STENCILED . . . . .	97
POTTERY GRUEBY . . . . .	105
"    HOW TO CHOOSE . . . . .	104
"    HOW TO DECORATE . . . . .	120
"    HOW TO MAKE . . . . .	118
"    LIMOGES . . . . .	105
"    ROCKWOOD . . . . .	106
"    TECO . . . . .	105
"    VAN BRIGGLE . . . . .	106
"    VOLKMAR . . . . .	106

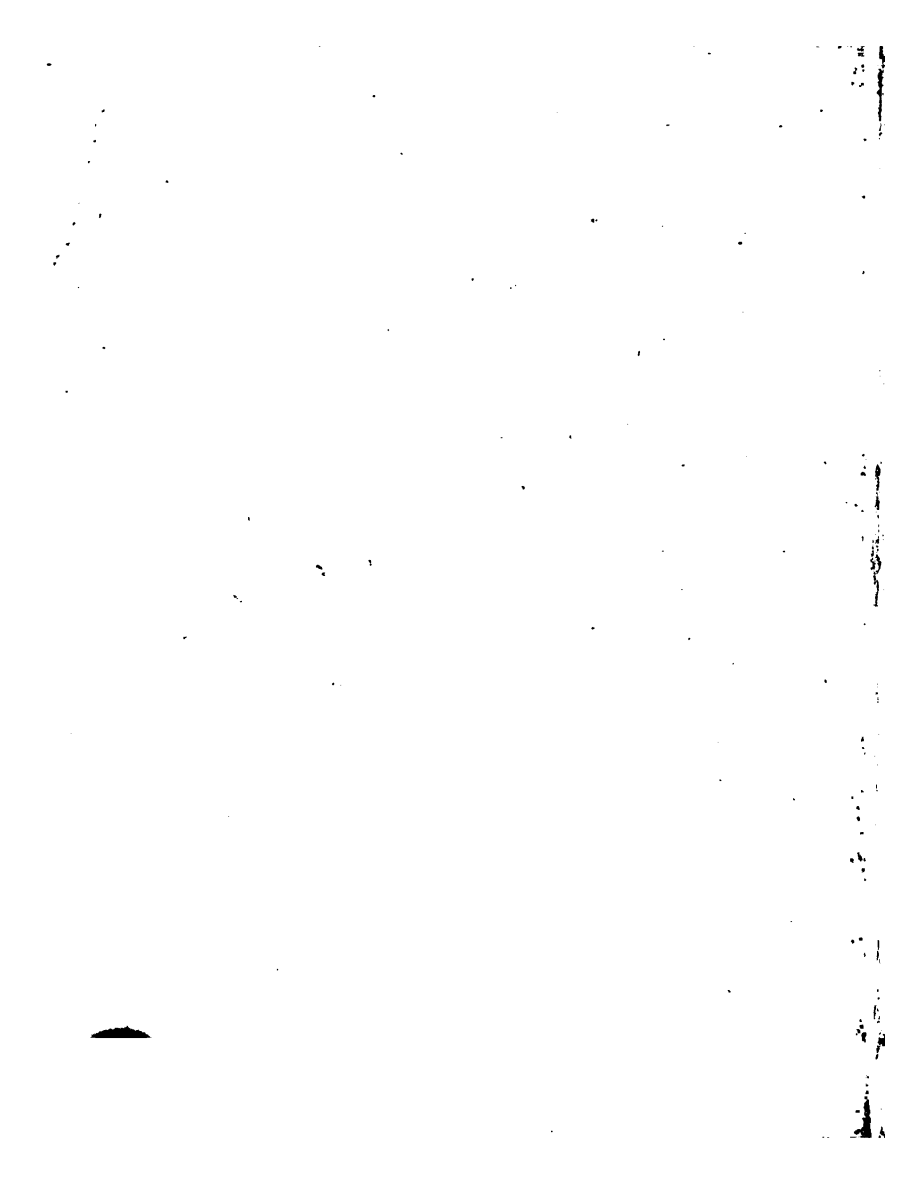
	PAGE
PRIVACY . . . . .	83
PROPORTION IN DECORATION . . . . .	68
ROOMS, HOW TO ARRANGE . . . . .	67
RUGS, BATHROOM . . . . .	145
" BRAIDED . . . . .	189
" COLONIAL . . . . .	51
" CROCHETED . . . . .	191
" FIRESIDE . . . . .	51
" FRENCH WILTON . . . . .	49
" HOME-MADE . . . . .	181
" KASHMIR . . . . .	50
" MARTHA WASHINGTON . . . . .	51
" ON PORCH . . . . .	18
" ORIENTAL . . . . .	49
" PLAITED . . . . .	190
" POSTER . . . . .	51
" ROYAL WILTONS . . . . .	50
" SCOTCH . . . . .	49
" SMYRNAS . . . . .	50
SHELVES IN DOORWAYS . . . . .	112, 123
" STORAGE . . . . .	128
SHERATON FURNITURE . . . . .	39, 46
SIMPLICITY IN ORNAMENT . . . . .	99
SMALL SPACES, HOW TO USE . . . . .	121
STAINING WOODWORK AND FURNITURE . . . . .	193
STENCILING . . . . .	156
" COST OF . . . . .	157
" CURTAINS . . . . .	81
" DESIGNS FOR . . . . .	157



	PAGE
STENCILING, DYES FOR . . . . .	158
"    HOW TO DO . . . . .	160
"    MATERIALS . . . . .	160
"    MOTIFS . . . . .	163
"    ON LEATHER . . . . .	163
"    ON PORTIÈRES . . . . .	97
"    ON WALLS . . . . .	165
"    ON WOOD . . . . .	164
"    PAINTS FOR . . . . .	159
SUITABILITY IN FURNISHINGS . . . . .	69
SWINGING SEAT FOR PORCH . . . . .	17
TAPESTRIES . . . . .	28
VARNISH REMOVER . . . . .	197
VERANDAH, SEE PORCH . . . . .	18
WAINSCOTING . . . . .	27
WALL, BATHROOM . . . . .	146
"    BOY'S ROOM . . . . .	149
"    COLORS FOR . . . . .	22
"    GIRL'S ROOM . . . . .	153
"    HOW TO DIVIDE . . . . .	22
"    KITCHEN . . . . .	137
"    NURSERY . . . . .	130
"    PAPER . . . . .	24
"    TREATMENT OF . . . . .	21
WEDGEWOOD FURNITURE . . . . .	39
WINDOW, BATHROOM . . . . .	145
"    BOXES . . . . .	13
"    CURTAINS . . . . .	14

	PAGE
WINDOW, KITCHEN . . . . .	139
"    HOW TO TREAT FOR PRIVACY . . . . .	86
"    LEADED GLASS . . . . .	87
"    PLANTS IN . . . . .	15
"    TREATMENT . . . . .	80
WOOD PANELING . . . . .	26
WOODWORK, COLOR . . . . .	23
"    KITCHEN . . . . .	137
"    PAPERED . . . . .	27
"    STAINING, ETC. . . . .	193
WORK TABLE, FOR GIRL . . . . .	151
YOUNG PEOPLE, ROOMS FOR . . . . .	149





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